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GENERAL ELECTRIC

The Readers Write

Letters to the Editor

Fair Ellen

Gentlemen:

Some of your other readers may be interested in this note in response to my letter which you published in your June issue.

Jeffrey Phillips
St. Paul, Minn.

Dear Mr. Phillips:

I noted your letter in *AMERICAN PHOTOGRAPHY* and recalled that I had photographed the same model. She is Ellen Ross who, at that time, was a



Ellen Ross

Conover model and lived here in New York. I have not seen her since 1944 and I suppose she is married by this time. The enclosed print may be of interest to you.

C. A. Yarrington, P.S.A.
New York, N.Y.

An Appeal

Gentlemen:

This letter is on behalf of the Volunteer Service Photographers. Instruction to patients, portrait snapshots, and photographic equipment are being provided free to the patients in twelve service hospitals and eight civilian hospitals. Every volunteer that visits these unfortunate boys gives of his time

freely and without compensation.

I have refrained recently from taking any chairmanship of any drive but as a member of the board of V.S.P. I feel in making an appeal in their behalf we are not merely asking for charity, but doing a humane thing which will help our own industry create a wider horizon for photography.

This organization needs \$3,000 to see them through October. No matter how meager it is, everyone should contribute a little toward this work.

J. G. Dombroff
Willoughby's
110 West 32nd St.
New York 1, N.Y.

Truthful Pictures

Gentlemen:

Salon judges and magazine editors are limiting the freedom of the true photographer. Judges insist on accepting the same kind of pictures they are used to seeing in previous competitions. They prefer endless repetition, like whirling in a vague circle.

Magazine editors insist in always providing the readers with what they want to see and not with the truth. This is why Americans and their simplicity are not understood outside the United States. Picture editors like real and human candida from abroad, but from the U.S. they picture an America that is only in their imagination. They make-believe that all Americans live in \$300 apartments.

Photography is the means to establish a good neighbor policy. Let us show ourselves as we really are, as we really think, live, and act.

Lorenz Gelabert
New York, N.Y.

Who's Who

Gentlemen:

One of the things I would like to see in photographic magazines is some background information about the au-

LETTERS TO THE EDITOR are welcomed from all readers on any subject. Please sign your name and address to all correspondence as anonymous letters are destroyed. If you prefer your name not

be used, mention the fact and your confidence will be held. Pictures sent for this column will not be returned unless a stamped, self-addressed envelope is enclosed. Ed.

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Stereo Contest Winners Announced

AMERICAN PHOTOGRAPHY takes pleasure in announcing the results of the first International Stereo contest.

Mr. Herbert C. McKay, our columnist and internationally famous expert on stereoscopic photography and author of the *Principles of Stereoscopy* has just informed us by telegram that judging has been completed.

His wire announces the first seven winners and promises us a full discussion of the contest which will be available for the October issue.

The winners are:

- | | |
|---|---|
| 1. D. Steuck,
West Allis, Wisconsin | 4. C. Hodnik,
Chicago, Illinois |
| 2. A. A. Novick,
Hubbard Woods, Illinois | 5. Leon S. Young,
Berkeley, California |
| 3. A. D. Summan,
New York, New York | 6. Roy Shields,
Roscoe, Illinois |
| 7. Harry Shieler, Salt Lake City, Utah | |

The stereo slides represent a wide variety of subject matter, and according to Mr. McKay, exceedingly fine technique. We are proud that our contest has attracted such competent workers. The winners and honorable mentions will be notified of their success and AMERICAN PHOTOGRAPHY will present the full list in our next issue.

All slides will be returned to their makers as soon as AMERICAN PHOTOGRAPHY receives them back from the jury.

thors. I like to know how well qualified an author is to express himself on a given subject. I have been reading your magazine about 20 years.

Ivan Burkhart
Tucson, Ariz.

Beginning with this issue, AMERICAN PHOTOGRAPHY will begin to do this for our readers.

American Opinions

Gentlemen:

I will say without reservation that the reason I buy AMERICAN PHOTOGRAPHY is for the fine photographs which run each month in the Salon section. This is the one magazine that sees photography the same way I see it.

David A. Monn
Waynesboro, Penna.

Gentlemen:

Inasmuch as 90 per cent of your readers are purely amateurs, could you not make your articles have a wider appeal? As an example, have you determined that there is a great enough interest in stereo to warrant the space given?

W. Laurie Smith, Jr.
Wollaston, Mass.

Our Reader's Survey noted a large and enthusiastic interest in stereo. We can't yet report the exact figures, since so many blanks were returned.

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Specialization and Synthesis

MODERN MAN CAME INTO BEING about 10,000 years ago. This represents only approximately 400 generations in which we have accumulated the "funded experience" we call culture.

The most significant changes have occurred since the Industrial Revolution, a mere eight to twelve generations ago. The western world has become mechanized and complex, nations organized and combined into opposing power systems, and knowledge become so diversified that a universal comprehension of all fields is impossible for any individual—all within a short fraction of human history.

Specialization is both the reason for this progress and a human defence against it. The nervous system has exacting limitations to the number of stimuli it can handle without becoming disorganized. We must each fence off a portion of experience and attempt to organize it to our satisfaction with only an occasional glance toward the rest of humanity and its activities.

This tendency applies to the arts as well; particularly to the leisure-time enjoyment of them. Their techniques, alone, are now so developed that a considerable period of trial and experiment is necessary to complete an apprenticeship in any one of them.

This is especially true with photography which is the characteristic art-form of our industrial civilization. In four generations, it has developed from an experiment into an indispensable tool and an independent art-form. Even within its narrow limits, no person has the time to become an expert in each of its aspects, and photographers share the contemporary tendency to gather into cliques and to explore intensively rather than extensively.

Such intensive exploration is a requisite to progress, but the necessity must not carry us to the point of blindness to what is being accomplished by others who are using similar materials with different objectives.

Many critics have pointed out the dangers to both society and the individual of specialization and noted that we have reached a period where the tool which has created contemporary society is becoming the instrument of its disruption.

The prime need of our period is synthesis, and this in the original meaning of that term (*syn*, with; *tethemi*, to place): an organization of the discoveries and working

hypotheses of all fields into a coherent system. The danger is that it become "synthetic" in the more popular meaning: an artificial structure of dubious value.

This is equally true within our limited area of photography. As in the sciences, there have developed a series of water-tight compartments within which photographs are made with little reference to those produced in neighboring cubicles.

This intensive application has made excellent work possible, yet tended to cut down on the available experience which is the source of all creative work. There is the need to pause from time to time and examine what is being produced throughout the art in order to evaluate properly one's own work and to secure an enrichment of experience.

It should be the primary function of a responsible journal to enable photographers to do this; to select from the material available to it that which seems significant, whether it be technical advances, a fresh look at the world through eyes unprejudiced by conventions, or an opinion of society expressed in graphic terms.

Ideally, a photographic magazine should be a combination of *Camera Work* and of *Photo Technique*, displaying the best products which are available for reproduction from both the commercial and the purely creative fields, so that each may learn from the other. It should explain to both the beginner and the more advanced worker the means by which results are achieved.

The artistic means for achieving results are not as easily taught as the

technical. Artistic ability comes from inner growth, from the development of the personality and the need to communicate what one has learned. Its development may be encouraged by examples which are presented and by training the eye to new possibilities of vision.

The two aspects go hand in hand, however, and it is the function of a magazine to encourage both this artistic growth and to provide the suggestions for acquiring the technical ability to translate the inner experience to a form intelligible to others.

Such a magazine can probably be only an ideal toward which to strive, a record of a constant search for an organizing pattern which will enable the whole of photography to be grasped within a true synthesis.

—George B. Wright

WITH THIS, the September 1950 issue, editorial direction of this publication is placed into the hands of Mr. George Wright. In his combined talents as writer, photographer and painter, we place utmost confidence.

In his own words, Wright believes in being "contemporary, without being radical; to build continuously with a strong sense of historical continuity." His editorial in the July, August and present issue provide their own preface for the issues to come.

Biographically, Wright is in his late 30's (polite speech for almost 40). His interest in photography dates to his first box camera at age 12. Residents in or near Rutland and Weston in Vermont may remember his portrait studios there before and after the war. Certain ex-GI's may recall his picture snapping as a Signal Corps photographer.

Following his discharge he taught in three states, finally coming to rest at Salt Lake City where a modeling course, a photo course and a TV show occupied his time. The manuscript of his that appeared in the August issue led him to our editor's chair, where it is hoped he'll stay for a long time.

Thomas E. Irvine, publisher

short-cut to the top...



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George B. Wright, Editor
American Photography

Dear George,

You and I cannot remember it personally, but painting and photography were more or less married illegitimately long ago -- when people started to color, by hand, their black and white shots. We saw with our own eyes that when large prints and transparencies became usual, the marriage became a little more respectable, though still secret, because the color retoucher works behind the scenes.

It is with pride and pleasure that I can report to you now that something has happened that may make the marriage quite legal and public. This event is the discovery of a process by which the gap between the color vision of the human eye and that of the photographic color emulsions can be bridged. It seems that now anyone who knows color and can sketch and photograph will be able to correct his slides and transparencies after they are made, and correct his transparencies before color prints are made.

These letters will tell you how this is done, but first let me give you the history of this discovery -- my discovery.

Color is an important lesson in my course of Image Management. The students are told about the lawful relations of color

(continued on page 48)

NICHOLAS HAZ has been a professional photographer for over 30 years and has earned the Fellowship of both the Photographic Society of America and the Royal Photographic Society. In addition to his career as a photographer, his paintings hang in museums and private collections in this country and abroad. His teaching career extends back to 1930 when he first began to teach his course in "Image Management" and his pupils have included Valentino Sarra, Yousuf Karsh, Jack Wright, Helene Saunders, Mary Saint Albans and Francis Wu.

His published books include *Emphasis in Pictures*, *Principles of Portrait Lighting* and the famous *Image Management*. He is now preparing a book on color control of slides and transparencies and this article is a small section from the material to be presented in that book.

Mr. Haz uses the letter-form (which will be familiar to readers who have followed his articles in the *P.S.A. Journal*) as the most natural way to introduce this first in a series on the new technique which he has developed.



Add COLOR to Your Slides

MAKING COLOR PRINTS is the goal of many amateurs and is a professional necessity for most illustrative studios. Many portrait workers, also, have needed a color-printing process which would give attractive color prints, yet not be so complicated nor expensive that the price to customers would not be a practical one.

Working from a transparency or from directly-made separation negatives, the older tri-chrome carbro is rapidly losing ground to imbibition printing such as Dye Transfer. This process is not so complicated nor so critical as carbro and there is a relative ease in producing rapid, matched duplicates.

From a transparency, however, there is the intermediate step of preparing three negatives to record the red, blue and green tones and from which to print the matrices which are dyed to produce the final prints. It is this step which creates the greatest difficulties in color printing, as making the separation negatives directly from the trans-

parency frequently leads to harsh and distorted color on the print. It is usually necessary to make two, and sometimes three, masks—film negatives successively bound in register to the transparency as the separation negatives are made.

The difficulties of making them to accurate gammas, and binding them in exact register has discouraged many from actively producing prints.

Despite this, Dye Transfer is simpler than carbro and has been displacing the older color processes. Now, the introduction by Eastman of a color-negative material which has the proper color-masks actually built into the layers of emulsion, and, to go with it, a panchromatic matrix material, significantly simplifies the process. It is by no means simple nor fool-proof as yet, but it does bring color-printing closer to being practical in most studios and home darkrooms. A review of the techniques will be found on the following pages.

WESTERN UNION

WE HAVE USED EXTACOLOR FILM SINCE ITS INTRODUCTION, SINCE ALREADY PRODUCING MOST PRINTS BY DYE TRANSFER PROCESS. EXTACOLOR FITTED IN WONDERFULLY, FINE COLOR REPRODUCTION EXCELLENT BUT RESOLUTION NOT AS GREAT AS EXTACOLOR. SATISFACTORY HOWEVER FOR EVERYTHING BUT EXTREMELY FINE DETAILS. WE LEAD FACT THAT NEGATIVE CAN BE RETROUCHED AS WELL AS POSITIVE AND RETOUCHING POSSIBILITIES OF PRINT, EXPOSURE LATITUDE TWO TIMES GREATER THAN OTHER PROCESSES, REPRODUCTION OF DETAILS GREATER THAN PRINTS FROM TRANSPARENCIES AND AT LAST AN END TO SEPARATION NEGATIVES. EXTACOLOR PRINTS EASIER TO MAKE THAN BY OTHER PROCESSES AND REPRODUCTION IS OF EXCELLENT QUALITY ALSO DELIVERS EXCELLENT PROOF FOR ADVANCED AMATEURS.

PULLMAN & DECKER WILLIAM DECKER STUDIO, ENCA...

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EKTACOLOR

and Panchromatic Matrix Film

An American Photography Feature

An example of the use in advertising of the new Ektacolor described in this article. All photographs with this article are reproduced through the courtesy of the Eastman Kodak Company, Rochester, N.Y.



EXPOSURE

Kodak Ektacolor Film, which is available in standard sheet sizes — 4x6, 5x7, 8x10 — is exposed in the same manner as any transparency material in any camera which accepts these sizes and which has a color-corrected lens.

It is balanced for 3200K light and has an exposure index of ASA 8. When other light-sources are used (daylight, floods, flash, electronic flash) the color balance may be restored by using the proper filter over the lens, with some loss in speed. Specific filters for each type of illumination are listed in each package of film, together with the necessary corrections for exposure.

There is no difference here between the methods employed in making a transparency, except that reports from studios now using the material in every-day practice report that there is more latitude than with positive color materials. This is useful not only for control of slight exposure errors, but enables the user to hold the proper color in both shadow and high-light areas, and to use slightly more contrasty lighting when the subject requires it.

Naturally, this is not the contrast range possible with black-and-white film, and the user should experiment to see how far he can go with his lighting set-up without encountering false color in the extremes.

DEVELOPMENT

In developing Ektacolor, the first notable difference appears. Reversal color materials (transparencies) must be first de-

veloped to a black-and-white negative, the undeveloped silver halide re-exposed and developed in a color developer which affects both the halides and the dyes in the film, and finally all the silver removed to leave a positive dye image.

This is the familiar process that many amateurs use with 35mm and larger film. The invention of this process brought practical color into the average small home dark-room for the first time. It gives an immediately visible positive image, but that advantage is a limitation when the objective is a color print.

Since Ektacolor is a *negative*, the first steps are omitted and the exposed film developed directly in color developer, the silver bleached and the negative fixed. This process requires about an hour, a saving of 15 to 30 minutes in practice. The table on this page gives the schedule for this in detail.

The dried film is an odd shade of orange because of the masking layers built into the film which correct the color saturations for the subsequent printing steps. (These layers, which are not present in positive transparency materials, are the answer to the experimenters in nearly every lab who have tried to produce color-negatives by omitting the first steps of black-and-white development with reversal color materials such as Ektachrome, and have succeeded only in wasting expensive film.)

Only four solutions are necessary for the negative processing and are available in the usual kit form. They contain no chemicals which irritate the normal skin, another improvement over some previous color processes. One gallon kits will process about four dozen 4x5, but like

1. Color Developer 68F	1/2" temperature tolerance Agitate according to directions	14 min.
2. Stop Bath 65-72F	Agitate once a minute	2 min.
3. Hardener 67-72F	Lights on after 3 min.	5 min.
4. Wash 65-72F	Running water	5 min.
5. Bleach 67-72F		10 min.
6. Wash 65-72F	Running water	5 min.
7. Fix 67-72F	Same solution as for Step 3	5 min.
8. Wash 65-72F	Running water	10 min.
9. Remove Water Droplets	Use Photo-Flo or wipe carefully	1 min. (Total: 57)
10. Dry	As with black and white. Avoid excessive heat.	

EKTACOLOR DEVELOPMENT

PAN MATRIX DEVELOPMENT

1. Water pre-soak 68-70F	Continuous interleaving	1½ min.
2. Developer pre-Mix 68F	Vigorous stirring (½" tolerance)	½ min.
3. Developer 68F	Continuous interleaving (½" tolerance)	3 min.
4. Rinse 68-70F	Two interleaving cycles	½ min.
5. Stop Bath 68-70F	Continuous interleaving	2 min.
6. Wash-off 118-122F --Wash --Rinse --Edge Wipe --Rinse (2)	Tray-tilt Agitation Tray-tilt Agitation with fingernail Tray-tilt Agitation	3½ min. (each matrix)
7. Chill rinse 68-70F	Lift and drain three times	½ min. (each matrix) Total: 18 min. for 3
8. Dry	In dust-free air	

other color processing materials the solutions are relatively short-lived after having been once used.

B-W PRINTS

A second important difference from transparency color materials is that a black-and-white print may be directly made from Ektacolor. The Eastman Kodak Company supplies an Ektacolor BW Paper which is especially sensitized for use with Ektacolor. (Ordinary paper is sensitive only to blue and the near ultra-violet and would give a seriously distorted tone rendition.) Since this paper is orthochromatic it must be handled under a Wratten Series 2 safe-light, but otherwise is processed as is any developing-out paper.

The advantages of this step are obvious. It is not necessary to learn to "read" an unfamiliar negative type and then guess at the probable appearance of a print, nor to go through the still complicated process of print-making to judge the final result. Such prints may be quickly presented to a customer or used as a guide to retouching.

RETOUCHING

There are a handful of persons who are able to etch away the dye layers of positive color materials and rebuild the image with the proper transparent dyes, but this is an impossibility for even the average commercial illustrator, and an expensive one to farm out. The alternative has been to retouch the separation negatives with extreme care, balancing the pencil work on each so that spots of false color do not appear on the prints.

This tedious and exacting job is much simplified by Ektacolor. It may be handled by the retoucher with colored pencils to match the proper shades. An "eye" for this may be rapidly acquired by anyone with some retouching experience.

Coupled with its other advantages this makes Ektacolor a valuable portrait material and brings color portraiture one step nearer being a common practice.

PRINTING

To make a color print, no intermediate steps of masking with film and making separation negatives is necessary. The Ektacolor negative is inserted into the enlarger and three sheets of Pan Matrix Film successively exposed through a red (Wratten 70), green (Wratten 61), and blue (Wratten 47) filter, respectively.

There is not the simplicity here that there is with black-and-white, but it is relatively easier than is working from three separation negatives.

As in ordinary Dye Transfer, the three exposures will be slightly different and the actual printing times must be determined. A color densitometer is, of course, the easiest way to determine the relative exposures, but they may also be determined by trial if a suitable neutral object was photographed in the same lighting as the subject. The reproduction of this neutral card in the Ektacolor negative is printed so that it has the same density on these test exposures on the Pan Matrix film.



EKTACOLOR NEGATIVE



BLACK AND WHITE PROOF

printed through
GREEN FILTER
makes the
MAGENTA PRINTER



MAGENTA DYE

printed through
BLUE FILTER
makes the
YELLOW PRINTER



YELLOW DYE

printed through
RED FILTER
makes the
CYAN PRINTER



CYAN DYE

The Completed Dye Transfer Print (See text for details of process).



The three exposures should be considerably closer to being identical than with separation negatives. And once they are determined, the printing is done as in ordinary Dye Transfer practice, through the base of the matrix film.

The mechanics of handling them on the easel has been considerably simplified, however, and new equipment has been designed to aid the professional color laboratory. The Pan Matrix Film is supplied in sizes which are slightly larger than the standard print-sizes and are punched in the margins to fit the pegs of a vacuum printing easel. This latter may be attached to the water-faucet vacuum pumps available from laboratory supply-houses and the film held absolutely flat and in perfect registration on the easel.

The existence of this equipment, however, should not discourage the amateur from working with this new process as a simpler pin board easel without the vacuum feature for holding the film flat is also available, or little ingenuity will lead to a home-constructed modification of an ordinary printing easel to accept the pre-punched holes in the film.

PROCESSING

Processing the matrices after exposure is a critical step and differs from older procedures. To be successful, the procedure must follow instructions exactly.

There are two solutions, developer and fixer. The developer is supplied in two solutions which require a continuous 30-second mix, with vigorous stirring, just before the matrices are developed. The table on page 14 gives the step-by-step processing sequence.

The three exposed matrices are simultaneously developed. They are first immersed in 68-70°F water where they are continuously "interleaved" for 90 seconds, that is, the bottom one is brought to the top and this shuffling continued throughout the step. Extreme care should be exercised to prevent scratches, but this is not as difficult as it sounds. This is not a suggested procedure, but an absolute necessity if even development and good prints are to be obtained.

The three-minute development and the two-minute fixation also require this same continuous rotation of ma-

trices from bottom to top. No other procedure will give correct development.

After fixation, the matrices are separately washed in four changes of 120°F water. This removes the unhardened gelatin and leaves a correctly proportioned relief image to accept the dye. This is similar to Dye Transfer practice.

TRANSFER

The matrices should be first dried and then immersed in the proper dye baths. The process of transfer is similar to the older imbibition methods except that the new registration system makes the registration entirely automatic.

The registration holes correspond to pegs on the board used in exposing the films and this same board or a similar one may be used in transferring the dye images to paper. The new apparatus will give excellent register automatically and speed up the work, particularly when a number of copies are to be made.

The matrices, dyed in their proper cyan, magenta and yellow baths, are transferred in that order to paper which has been soaked in Kodak Paper Conditioner. The print should be dried fairly rapidly to prevent color bleeding and preserve sharp outlines around objects.

SUMMARY

This review necessarily omits the complete detail which is available in the data books obtainable from the manufacturer. These should be studied and the steps exactly followed until facility and experience are gained.

Ektacolor represents a long forward step in color. Printing is not yet easy nor fool-proof, but several possibilities of error are removed. If he is willing to exercise care, the advanced amateur may make high-quality prints with this method. Many additional professional studios will find that it is possible for them to produce salable color prints at a competitive price and to their customers' satisfaction.

AMERICAN PHOTOGRAPHY will be interested to hear from readers who are using this new process and to pass along their experience to others.

WHAT EKTACOLOR CAN MEAN TO YOU

COLOR photography will probably become more widely used than monochrome when it becomes relatively simple, rapid, and inexpensive. Ektacolor is a step forward. It is still more difficult, time consuming, and expensive than black-and-white but each invention such as this cuts down the margin.

There is almost the same difference here as between the invention of Daguerre and that of Henry Fox Talbot. Daguerre's invention gave a single unique original in the camera. Fox Talbot gave the world the present negative-posi-

tive system. In color the next step will be a positive material which can be exposed in a single step to a color negative and thus begin to equal the simplicity of a black-and-white operation.

To the professional the advantage of Ektacolor will be obvious. There will be equal advantages to a wide circle of amateurs who use 4x5 equipment. The elimination of separation negatives will encourage many more amateurs to try color printing. Many amateurs have been attracted to color slides but these have serious limitations in practice since purchase of pro-

jection equipment is necessary for them to be seen. A color print held in the hand is more satisfactory in practice.

Many students have the feeling they should not start color until it does become simple and fool-proof. This is an error since the more steps that are learned on a handicraft basis, the better will the functions of film which eliminate these steps be understood. If Ektacolor encourages more persons to begin experimentation with color at once, it will aid in raising the standards of photography in general.

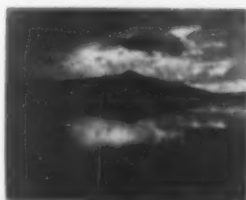
American Photography Presents

A SPECIAL SALON EDITION

THE SALON EXHIBITOR

and how he gets that way

Cecil B. Atwater, F.P.S.A., F.R.P.S.



SALONS AND THE INDIVIDUAL

a personal evaluation

Axel Bahnsen, A.P.S.A., F.R.P.S.



30th ANNUAL COMPETITION

with full commentary

The Prize-winning Prints

Franklin I. Jordan, F.P.S.A., F.R.P.S., on the practice of salon exhibiting

IT IS A TRADITION by now that AMERICAN PHOTOGRAPHY present with each September issue a display of prize-winning prints from its Annual Competition. This issue continues the tradition and, in keeping with its new dress and progressive editorial policy, presents this section together with an evaluation of salons and salon practices by three authorities in the field.

Pictorial salons and pictorialism in general have been under attack recently from several quarters. Critics have found obvious faults with them, have discovered that they are not filled with masterpieces, that many have a generally timid and traditionalist content, that some juries are rife with human prejudices. To these critics, the only answer is to abolish salons forthwith.

This is, of course, quite beyond the powers of any critic. The camera-enthusiast will continue to exhibit, to compare his work with the best that is offered in such collections, and to learn from his acceptances and his failures.

AMERICAN PHOTOGRAPHY considers it a part of its func-

tion to continue stimulating the salons. This includes not only listing their dates and annually reporting the number of entrants and their accepted prints, but also pointing to weakness and the steps toward its correction; aiding beginners in acquiring technique necessary for entering prints successfully; and bringing to all its readers examples of leading work from all over the world.

This twenty-three page section begins a series by Cecil B. Atwater, a leading salon entrant and judge, on problems encountered by the participant, a series which will be of considerable help to both beginner and successful entrant. Accompanying this, Axel Bahnsen, another well-known exhibitor and judge who is also a highly successful professional photographer, discusses his salon experiences and points out how they have materially aided his career. Then come the pages devoted to winners of this year's competition awards. Franklin I. Jordan, himself an exhibitor and judge, discusses another aspect of the subject in his monthly column.

THE SALON EXHIBITOR

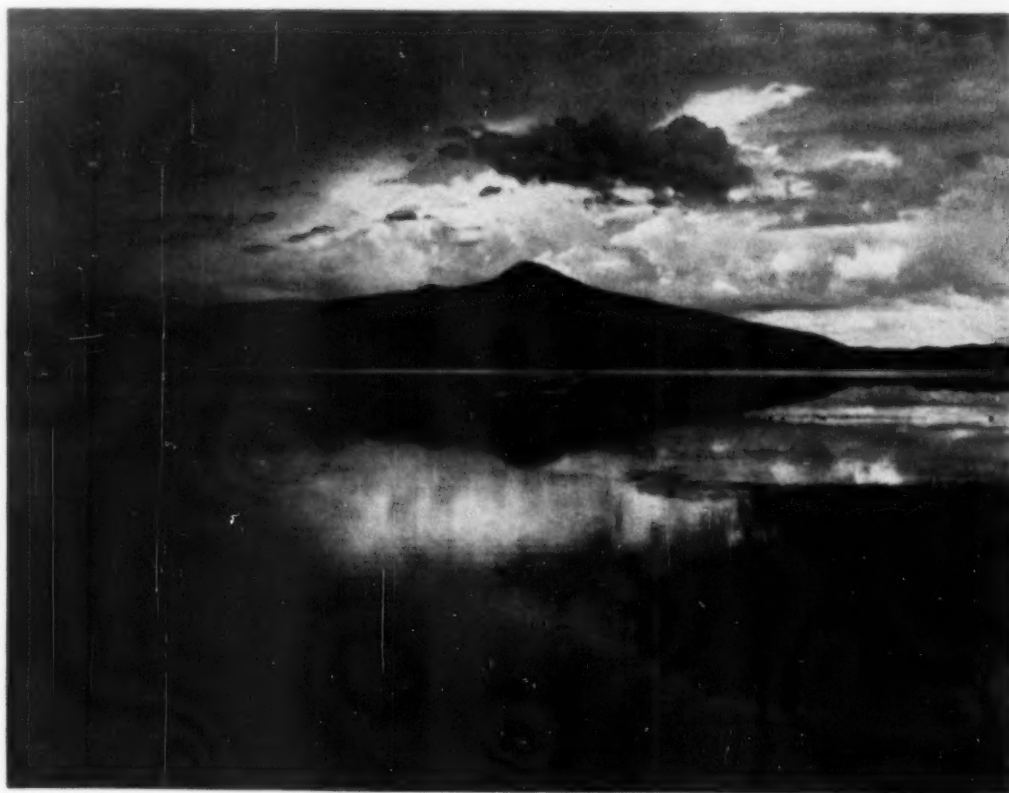
and how he gets that way

Cecil B. Atwater, F.P.S.A., F.R.P.S.

One of Mr. Atwater's widely-accepted early prints. This has been accepted by forty-three salons and rejected by seven. The original print is on Kodakure developed in glycin for a warm tone.

SUNSET AT PATZCUARO

Cecil B. Atwater



ONE OF THE PLEASANTEST pastimes of childhood has to do with a gaily assorted box of crayons and a picture book to color. Perhaps for many of us the urge to create something beautiful had its beginnings in those crude attempts to apply pigment to paper. Primitive man, almost from the dawn of his existence, has decorated his weapons, his household utensils, and his temples.

In this highly mechanized civilization of ours some of us have become so encrusted with the utilitarian aspects of our breadwinning that understanding and appreciation of the esthetics are of little or no interest. When we turn to photography as a hobby, our initial desires are merely to record images of members of our families, our pets, the house we live in and places we visit while on our vacations. Encouraged by fair results from these efforts, entirely documentary in nature, some have the urge to go further and eventually produce pictures of considerable artistic merit.

I suspect the desire to raise the hobby to a higher plane of excellence may spring from the hope of producing the kind of pictures that appear in the better photographic magazines. Thus inspired, our budding pictorialist begins to seek subjects with more universal appeal than the personal snapshots he had formerly taken. As he progresses, he learns to compose his pictures more carefully and to give more attention to the technical aspects of developing his film and making his prints. If he lives in an area isolated from contact with fellow photographers or makes no effort to become one of the great army of camera club members, he may find it difficult to appraise his results. When comparison does become possible, he



CLOUDS OVER MEXICO is one of Cecil B. Atwater's early solen prints which first established his record as a pictorialist. In such pictures the exact moment of exposure is critical, as the moving clouds make and remake the basic composition. Design constantly changes.

may be a bit shocked to find that he is not as good as he perchance thought he was.

Well do I remember the first print that I took to a camera club competition. I had been down in Kentucky and had visited the Abraham Lincoln birthplace. On the grounds, was an old log cabin (not the birthplace cabin) around which grew a forest of hardwood saplings. My negative of the subject looked technically good and I was elated when I made my first print and mounted it on a standard 16x20 mount.

To me it was a wonderful picture. I was sure of it when my family confirmed my opinion. I decided to enter it as my first club competition print. I wrote my name quite boldly on the mount so that everyone would identify me with the masterpiece, left it with the competition secretary and took a seat in the front row.

Photographically speaking, we are quite adolescent at this stage of our picture-making careers and like children we go into ecstasies over our successes and are plunged into despair when our pictures fail to make the grade. When this print was put on the easel, I waited breathlessly for what I was sure would be high praise. The critic of the evening was Franklin I.

First in a Series of Three Articles

Jordan, or, as I later learned to call him "Pop" Jordan. Pop studied the picture carefully. Finally, he turned to the assembled members and guests and said, "This picture looks like an explosion to me!"

My jaw fell into my lap. My world crashed about me. Although I am sure I successfully concealed my feelings from my fellow members, I was tremendously upset. It was an ordeal to sit there until the meeting ended. For weeks, I went around nursing a secret grudge against Pop Jordan whom I had never seen before in my life. As I look back at this experience, I know that I behaved badly. That print was the offspring of my hand and heart. As a parent, your youngster may be the worst little brat in the neighborhood but you permit no one to tell you so. That print was my child. Years later, I realized that my Lincoln farm picture was, to use the photographic vernacular, a "stinker"; but I didn't know it then.

The following spring, I spent a week-end touring Long Island. I arrived at Montauk Light at the end of the island late in the afternoon. The sun was striking the lighthouse at a low angle and the white-painted surface stood out prominently against the darkening sky. There was a little fresh water pond in the foreground on whose surface was reflected the lighthouse and a cluster of little buildings that snuggled against its base. I was so enchanted by the scene that I removed my shoes and socks and waded into the cold water to get the reflections exactly where I believed they would be best for a good composition. Someone had told me that every photographer worth his salt should have a red filter. In those days, I was a prime sucker for camera shop clerks and I bought all kinds of gadgets with only the vaguest conception of what they were used for. The red filter having been my latest purchase, I forthwith clamped it over the lens, made one hurried exposure, and got out of that icy water and into my shoes and socks as fast as I could make it.

After development, the negative appeared to be disastrously thin but the lighthouse and its reflection were well defined. The enlargement rather surprised me and I found that by printing it quite dark a moonlight effect was obtained. It seemed to me to be a good picture.

In spite of the fact that my confidence in my judgment had been badly



EL VENEDOR was photographed in Mexico and printed from a paper negative to control the tone mergers resulting from negative development in a "questionable solution." This early print has had a record of 86 hangings, including the R.P.S. salon and their Annual.

shaken by the experience with the first competition print, I decided to take this latest effort to the next club contest. This time I did not put my name on the front of the mount but wrote it in small script on the back. When no one was looking, I sneaked it into the pile and took a seat in the rear of the room. Ernest Major, a well known painter and art teacher of Boston, was the critic of the evening. Nervously I awaited the appearance of "Montauk." I waited with considerable trepidation because I noticed that he was very exacting and I thought rather severe in his comments. When "Montauk" finally reached the easel he studied it for a long time, or so it seemed to me. He then said but two words, "Very noble" and asked for the next print.

I was not entirely sure what he meant, but for weeks I walked on air! I loved that man! The print was hung in the club's annual exhibit and, still being

an adolescent photographically, I spent an inordinate amount of time hanging around the gallery. A friendly member suggested that I send "Montauk" to a salon. The prospect was exciting — my child setting forth to make its way in the big outside world. I waxed it, put on a fresh mat and slicked it up much as a child is groomed for his first visit away from home. Carefully packaged, it was sent to St. Petersburg, Florida, where a salon was scheduled. In due time I received a postcard. Bless them, it was accepted!

Later, I received a catalog and there was "Montauk" with my name beside it. When the print was returned, an attractive sticker was attached to the back of the mount. To me that sticker was akin to a diploma. Of course, this little triumph was tremendously exaggerated in my mind, but I was in love with photography and whenever were lovers expected to be rational? That

first acceptance gave me very great encouragement.

The entry fee for salons covers the submission of four prints. After St. Petersburg, I always sent four but I must confess that the only consistent hanger I had for a long time was "Montauk." Notification cards monotonously told me that but one print was accepted. After a while, as my techniques improved and I learned from illustrations in the catalogs and from friendly advice of more advanced workers what the attributes of a successful salon print were, I began to receive notification cards indicating more than one acceptance.

It is not my intention to burden you further with an extended account of my pictorial activities over many years, but without hesitation, I claim that after you have gained some success in club competition, the best way to improve your photography is to participate in salon exhibiting and measure your efforts against the better

workers of the world. You will find that when you compete in the "big league" your very best efforts are necessary. You can no longer be complacent with mediocrity, but must see to it that each print you send out is the best you are capable of making.

Preparing for last season's salon exhibiting meant production of a very large number of prints. Perhaps you will understand what I mean when I tell you that I made a dozen copies in 16x20 size of one picture, then toned, spotted, waxed, and mounted them, only to notice that the picture could be improved by lightening a small area with New Coccine on the negative. Reluctantly I destroyed the first batch and tackled the job again. Some of the original prints would probably have got by a few of the juries but the improvement undoubtedly had something to do with the rather excellent record the picture made.

Some people are critical of the salons but the salons always survive and

their detractors subside. Most of the gripes come from those whose prints do not measure up to the high standards that are demanded. Some of the old timers are critical of present-day salons but I suspect that this usually results from the rejection of prints. Many of these older workers simply have not kept abreast of the great improvements that have taken place, particularly in the average quality of prints submitted. Looking over prints that succeeded for me years ago in the salons, I know that for one reason or another they would not consistently do well today.

It is very puzzling for the beginner in salon exhibiting to find that his prints are accepted in some salons and not in others. Early in my exhibiting career, I sent four prints to an important salon. Much to my pleasure, three were accepted and one was rejected. On their return, I sent the same package of prints to another equally well regarded salon and to my very great astonishment the print that was rejected in the first salon was the only one to be accepted in the second salon.

It seemed to me that one or the other of the two juries must have been incompetent. My pictures could not be both good and bad! I know now that this was faulty reasoning. I also know that those four prints were not good enough to hang consistently. To date, I have judged in about 30 international salons and have, therefore, had a good opportunity to observe the methods used by many who serve on such juries. I claim to know why there is such a great difference in opinion in the selection of prints for salons.

Let us assume that a salon committee has received a thousand prints for presentation to its jury. It is pretty well agreed among experienced judges that selection should be done on the basis of voting "in," "out," or "hold"—at least that is the way the large majority of salons are judged. "Hold" means to defer decision to another viewing. Generally two or three "in" votes assure acceptance and either one "in" or one "hold" vote guarantees another viewing.

Most juries reject about half of the prints submitted on the first round. These rejects are definitely not considered up to a salon grade. If there is time, they may all be looked at a second time to make sure a mistake has not been made. Many prints suffering this fate obviously were made by rath-

OLD TAD has had thirty salon acceptances and fourteen rejections in its long career. While character studies are usually well-liked by judges, "old men with whiskers" are so over-worked they rarely are accepted. This is not "faked," but shows a real person.



er inexperienced workers. Some, although technically well done, simply do not have subject appeal. Some have serious compositional faults. A few may offend good taste. Thus out of our thousand prints, five hundred (we will assume) have been rejected on the first round.

Also on the first round, if the jury votes without discussing the prints (the usual practice for the first round), about fifty may be accepted because they have received at least a majority vote. If the prints are discussed, the judges have an opportunity to call to one another's attention the good and the bad points of each print, and about a hundred may go in on the first round. Of the balance of the prints,

about four hundred or four hundred and fifty, representing those that received but one vote or a "hold" vote, receive a thorough discussion of their merits on the second round.

From this large group of prints, those needed to complete the exhibition will be selected to make a total show of from about one hundred and twenty-five to as high as three hundred. This figure is sometimes higher depending on the quality of the submissions, the liberality or tightness of the judging and the capacity of the exhibition room as indicated by the expressed desires of the salon committee. Perhaps one-third of the "holds" and one votes will eventually be accepted.

The point to observe is that by far the largest number of prints submitted to the jury are either definitely not up to salon standard or are "borderline" prints. In one salon, a certain print may get the nod. In another, the same print may be rejected. Even the top workers submit borderline prints. Among exhibitors, these prints are known as "in and outers" and it is a fact that the large majority of prints accepted by salons are in this category.

Unlike a competition in sports there are no precise rules by which winners are selected. The runner breaks a tape, the high jumper clears a bar, the flight of the shot, the hammer and the javelin are carefully measured. Perhaps the judging of horses, dogs, cats and livestock come nearest to the problems encountered in judging prints but even there we find an advantage possessed by the judges of such competitions for there are written manuals that clearly define the ideal dog, horse, cat, etc., of the various breeds. The salon judge has nothing to guide him but his own experience and good taste.

Tastes differ greatly. About a decade ago, the accusation was made that salons had become static because they were largely being judged by a "dozen old men" who served on nearly every jury. This was never really true but the accusation could not possibly be fairly made today. Reviewing the catalogs received during the 1948-49 exhibition season, I find that in the 92 salons recognized by the AMERICAN ANNUAL OF PHOTOGRAPHY, the person who served on the most juries judged but five times.

There were two persons who judged four times and four who judged three times. In all the salons, 265 different persons acted as judges. There were 11,621 exhibitors.

Most judges are selected because of their photographic reputations. Some committees include an artist or a museum director. The usual number of judges is three. The ability of any single judge may be open to question but the consensus view of the large number of persons who are selected, supposedly with great care, by salon committees to serve on juries all over the world constitutes a congress of opinion of considerable significance. Until something better is proposed, if it ever is, salon exhibiting is the best means of determining one's standing and progress in the pictorial photographic field.

NATURAL BRIDGE, UTAH suffers from the fact that its subject-matter is of the "post card" variety. This print escapes far out of this category, as must any salon print, by being taken from an unusual angle and having exceptional quality. Any subject may be so handled.



AXEL BAHNSEN SAYS:

*Photography reveals
the man*

*Here is a new way for
judging salons*

*I owe salons a debt
of gratitude*

Axel Bahnsen, A.P.S.A., F.R.P.S., is well-known in the photographic community. His vital personality is the key to his professional success. He says of himself, "I was born in Auburn, N.Y., in 1907. Shortly after that event I was transported to Europe by my parents where I received my pre-college education in France, Switzerland, Belgium, Germany, Denmark, Sweden, Norway, and all points between. I came to Antioch College (Yellow Springs, Ohio) in 1924 but quit studying when it interfered with my photography. I still plan to finish one of these days.

"I bought a studio here in 1928, got married, and then the depression made things rough for the next 10 years. I eat, drink and sleep photography, and in between travel and enjoy myself. Photography is a way of life, an empirical approach to philosophy."

All photographs by Axel Bahnsen



SELF PORTRAIT

THERE IS AN OLD ADAGE to the effect that: "It is the man behind the camera that counts." My years of observation would lead me to say that: "Photography as a medium reveals the man behind the camera." It is able to give a more penetrating insight into the photographer's weaknesses and character than even a good psychiatrist is able to do.

Perhaps this is the reason for the heated controversies raging over salons and their judging. We are rejecting not only prints, but also the individual who has created them. And that hurts, as we all know. We constantly build defense mechanisms against the prying eyes of the outside world. We fear the revelations of our inadequacies. In the case of salons, we can submerge them in the rigamarole of the established tenets and precedence of exhibition procedure.

But criticism of the salons is not the solution. Instead, look closely at the men who make the pictures; examine the values they derive from participation in salons; look into their background, their occupations, their hopes and frustrations. See the validity, gained through the presentation of their work at a salon, which possibly could not otherwise be had. There is a therapeutic value here rendered to them which might otherwise have been lost.

Of course, there is no denying that the opposite has occurred, for there is always the man who will go to excess in anything he does. He is the photographer who loses the sense of enjoyment of his work and seeks only the awards — the material gains.

Salons are run by and for, and enjoyed, by Tom, Dick, and Harry — much the same guy you have lunch with, or play golf with; the guys you relax with. He is no different when he keeps his score cards and tries to improve his game than when he keeps score on how his hobby of photography is improving. A lot of misunderstanding has been brought about by considering the output of enthusi-



An example of portraiture by Axel Bohlsen which is remarkable for the way the interlacing curves of the outlines hold the picture together. Wherever the eye enters the picture, it is pulled back to the face by the strong edge-lines. There is interest, too, in the division of the space between the light and dark areas which is novel yet follows sound design practice. All the pictures on these pages are Rollei-flex or 35mm negatives, enlarged to nearly 16x20 in the original. They indicate the command of a wide range of types of work, from portraiture to the salon-type.

as art. There are many devotees and aspirants, but few really have the abilities of great artists. So why the excitement when examples of photography seen in the salons aren't at the genius level, but simply a manifestation of people enjoying the release of their creative ability in the channels that come easiest to them? Only critics with small and narrow perspectives are apt to vent their ire on the multitude, rather than face the more difficult task of evaluating themselves and then tackling the long and arduous road to new horizons. It's much easier to criticize than to analyze and apply the results to one's self.

The world is full of interesting people; the closer you get to the individual, the greater the diversity apparent to you. By the same token, the greater the distance between you and the individual, the more indistinct the differences through merging and blending into average group behavior patterns.

It is here that the critic gets into trouble. I have yet to find a sound critic who is a contributor to

the salons. And a camera club member who organizes and puts on a salon — the levelling process which makes for tolerance and understanding — is even more rare.

It is unfortunate that the standards of exhibitions can be no better than the prints or the people who contribute to them. For that very reason I have often wondered what would happen if some of the critics would take it upon themselves to organize and run an *open exhibition*. The question of who would contribute and who would judge would be most interesting.

I have felt for a long time that there is a great need for a series of salons or exhibitions, each catering to a different level of photography. A salon in which prints that had never been hung before were eligible would be first in order of importance on my list. The judging would take place in a north (or soft-lighted) room — no light box butchery in this salon! The light would approximate that of the room in which the exhibition would take place. Let us say that about 50 prints are put up; the judges sit and contemplate the group; they can get up and look at them closely.

As time passes, certain prints will begin to grow in stature and importance. There will be no doubt but that these are the prints for the show. Others, which at first cried out loud for attention, would become tiresome and insignificant. Some would never affect the judges.

In this way judging is slow and thoughtful. The

Kittens have a universal appeal, even to salon judges. This is a well-arranged group with the pull to the left from the direction of the kittens' attention counterbalanced by the enclosing lines of the basket. The strong backlighting brings out the fluffiness of the fur in contrast to the smooth reeds of the container. The use of a basket or other device to temporarily confine small animals is familiar practice and serves both to keep them in place for a moment and to provide compositional lines to hold the picture together. A widely-known example is Bohlsen's *Kitten in a Snifter*.

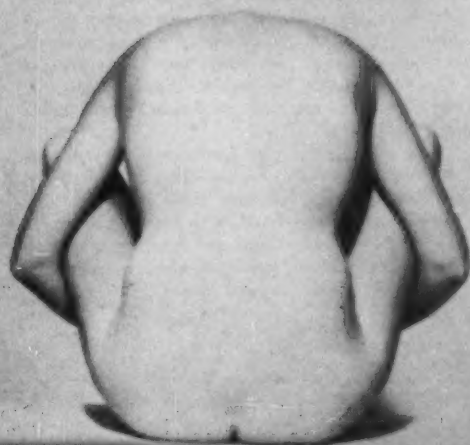


whole process overcomes one of the severest criticisms of the present day methods—the speed at which the prints go through the light box.

Then there is the matter of more specialized salons, portraiture, abstractions, still life, interpretive, documentary, etc., the whole gamut of photography could be more effectively covered, for it is indeed an imposition to ask three judges to try and evaluate the whole gamut of photographic endeavor.

Only by bringing about a highly diversified series of salons will we be able to give the public a true picture of what is going on, and it will not stifle the various urges that motivate people to express themselves—whether it be painting enamel ware, collecting antiques, or showing dogs at shows and garnering the ribbons. This business of collecting seems to be an inherent characteristic of man, and we cannot idly ignore it for it will crop up sooner or later. Looking back over the centuries you will discover that men have been variously preoccupied with putting things into order, while others worked to destroy what they had created.

An unusual treatment of the nude figure, converting it into a Gordian knot that is symbolic of humanity today. It compels attention—half humorous, half serious. It is a picture which grows in effectiveness as it is "lived with." A careful study will indicate that the proportions conform to the ideal design of the theories of dynamic symmetry—arrived at not by measurement at the moment of exposure but by an instinctive feeling for proportion and design. It is frequently forgotten that these principles of design are usually seen after the fact, rather than beforehand, and spring from a trained eye rather than from measurements.



A different type of texture, reminiscent of the f.64 school and as expertly handled as the previous examples of other types of work. The strong cross-lighting across the weathered boards brings out a pattern which fascinates the eye. This vision is "modern"—our grandfathers were concerned to cover the surface, to decorate every plane surface with applique or to disguise wood as marble. Our age appreciates the natural surface and this tendency makes photography, with its detail, a vital and contemporary art.

The tenacity with which man holds to the few shreds in which he can believe is rather remarkable. There seems to be constant motivation to attain a status quo, something of which he can say, "This I believe, for it is constant." But man has never learned that the only constant actually is that of change.

The critics of salons are in themselves insecure, in the psychological sense, for they show a lack of tolerance of the normal manifestations of man's characteristics.

I owe the salons a debt of gratitude, for without them I wouldn't be where and what I am today. It is a moot point indeed. I may have gotten further, but only through the intervention of an individual or some other agent. Considering the factors this would have been highly improbable. In 1928, photography was still a dark and accretive process as far as the commercial photographer was concerned. Anyone starting up without the experience of an apprenticeship found himself pretty much in the position of having to find things for himself by trial and error.

I remember vividly, after a year or so of working at photography, coming across a copy of the 1927 AMERICAN ANNUAL OF PHOTOGRAPHY. What a revelation! Pictures such as those were possible with photography. I immediately set about to make them. It took two long years of continuous rejections until I got my first print hung—in Tokyo! But I

wouldn't exchange anything for the thrill that I got from that experience: it gave me the tonic to pull me through the trying years ahead. At first, I didn't consider the yearly totals, but I was eagerly trying first this and then that to see what was good. I had found that customers were fickle and unpredictable. I did not then know how much judges are like customers.

In my reception room the walls are completely covered with pictures; every type of subject and manner of representing them is shown. It is very interesting to listen to the comments of customers when they come to the studio to make appointments or just to visit. If I were to close my eyes, they would sound very much like judges at salons.

When I take them into my studio, they find the walls covered with a mixture of salon pictures and photographs which I like but would never consider sending to a salon. Here again, while talking to the customer prior to making his picture, I have an opportunity of sounding out his judgment, likes and dislikes. I then correlate this with their background, cultural and occupational. The result is interesting in that people are pretty much the same whether they are camera fans or not. It might well be true that salons are a natural manifestation of the cultural status and standards of the public.

Having to please salon judges of this country and the entire world has enabled me to please my portrait customers. As those of my readers who deal with the public will know only too well, the portrait customer in a studio is far more difficult and fickle than a salon judge.

There are other compensations: no amount of

AXEL'S DEN. "The oil painting in the center is changed every month. Cameras are handy at all times as you will notice at the right. Prints on wall are being studied for various reasons; when in doubt about the depth to which a print should be made, I make two and live with them a while. The scene changes constantly. The Yellow Springs Camera Club meets in this room which adjoins the Studio and kitchen where the ice box holds the beer supply right handy. I practice what I preach — live with your pictures. Occasionally, I hang other peoples' prints on the wall for contrast and stimulation." — Axel



A portrait of Maurice Tabard, the chief photographer for the French Harper's Bazaar. The occupational accessories here, prints, lights, establish his interests, and the photographer has caught him with an expression which reveals a personality which attracts the spectator to him. This is the fifth separate type of picture which demonstrates Axel Bahnsen's versatility in practice and which has earned for him not only an enviable salon exhibition record, but a sound reputation in the commercial and illustrative field, as well as in commercial portraiture. Other examples could be reproduced to indicate a similar competence in other types of photographic production than those shown here.

advertising will ever convince your customers that you are in photography for the sake of photography, but when they read in the paper that you have had prints hung in the London, Pittsburgh, Los Angeles, or the Paris Salon, they are duly impressed as are the local editors. (The metropolitan papers may be a little more difficult to impress: one advantage of living in a small town.) The prestige thus built up over a period of years is stimulating, invaluable, and can never be shaken by competitive advertising.

It is gratifying to have customers come into your studio and place complete confidence in your ability, because, they say, you know more about what is a good picture than they do. Who could ask for more at the cost of only a dollar and the effort of making a picture — the very making of which is apt to keep you out of the professional groove?



30th ANNUAL COMPETITION

The 1950 Prize Winners

FIRST PRIZE

The play of sunshine on the two tousled heads and the air of spontaneity about the two little girls make this a picture of irresistible human appeal that well explains its present salon popularity. The arrangement of two objects of same size and shape in a rectangular space has always been considered one of the most difficult composition problems, but the maker of this print has handled

it very neatly by use of the strong diagonal line, the unobtrusive introduction of the foliage mass at the left, and the slight variation in angles of the heads. Made with a Rolleiflex, 1/100 second exposure at f.8 with a medium yellow filter on Plus-X film in full sunshine on a July morning. Film was developed in Microdol and the print made on Opal G paper with some local dodging.

TWINS

Gordon H. Lord





QUIET DETOUR

Clarence T. Arai

OUR THIRTIETH ANNUAL COMPETITION drew 2939 prints from 406 contestants in 33 different countries, representing nearly every race and clime in the world. It is gratifying to have this year a far greater proportion of foreign prints than we have had since before the war.

The jury consisted of Venning P. Hollis, director of the University of Minnesota photographic laboratory, and John C. Bridges and Franklin I. Jordan of our own staff. The judging took place May 7, 8, and 9; the large number of prints and the careful consideration they received consumed so much time that it was not until the close of the third day that final decisions were made. The judges considered each print several times before making final disposition, giving far more personal attention than prints in international salons receive. Most of the entries were large prints upon the standard 16x20 salon mounts, and these were individually displayed before the jury under ample fluorescent lighting. Some domestic and all foreign prints were small and unmounted, and these were passed from hand to hand by the jury, assuring them equal consideration with the larger prints.

The jury's work was so deliberately done that first judging of all prints was not completed until the second day. Then by several successive eliminations the volume was gradually reduced to the number that would receive prizes and honorable mentions. At this point all prints that had been tentatively eliminated again were carefully scrutinized by the jury to make sure ample justice had been done, and a few were restored to the competition.

SECOND PRIZE

This back alley picture gives a feeling of quiet and aloofness from the busy city streets you know must surround it, that is quite in keeping with the title, and that was evidently the impression that the maker wished to convey. The beautiful sunlight transforms the tawdry surroundings. Made with a Rolleiflex, 1/25 second exposure at f.5.6 at 9 a.m. in late October. The Supreme film was developed in Finex. Print from a small part of film.

Then from more than 200 prints deemed worthy of final recognition, thirteen had to be selected as prize winners. By a further series of eliminations the contestants were reduced to about 20. These then were placed upon the walls, the judges walked around before them, and after much discussion and deliberation selected the thirteen winners.

In the early stages of judging, most considerations were negative. This sort of competition naturally always attracts a certain number of entries from workers so inexperienced that their product obviously does not belong among the outstanding pictures submitted by some of the world's best pictorialists. These were eliminated easily, reducing the number of prints to about two-thirds on the first viewing, and to one-half on the second. These really were rejections for obvious and serious defects in the work. But from this point on, positive qualities in the prints increasingly influenced the judges. It became more and more a question of which prints had qualities that gave them a claim for permanent recognition, rather than which prints merited elimination.

In the last stages of judging this situation became acute. Pictures with obvious faults or weaknesses had been eliminated. All remaining prints had outstanding photographic technique and their subject matter was well arranged, well presented. They were all good. But the jury agreed that not technique but emotional appeal was the essence of art, and that this was enhanced by the amount of his own feelings that the artist could make felt in his work. It was on this basis that final awards were made.

THIRD PRIZE

There is something irresistible about the smile of a child, and this one has been caught at a happy moment. He is completely at ease and enjoying himself. Mr. Tipple explains that this is because he is comfortably clothed, which with an infant means no clothing at all. The head is centrally placed, but all formality is avoided by the angle at which it is turned. Made with a 4x5 back on an 8x10 view camera. Exposure on Isopan film with artificial light was a quick bulb at f:11 with 14-inch Hellier lens. Film developed in Anso 47. Print on Indistone slightly toned in Flemish.



BUT ONLY GOD

Eugenia Buxton



DROOLY PUSS *Charles H. Tipple*

SECOND PRIZE

Precariously rooted on the brink of a canyon and with a thunderstorm over Pike's Peak for a background, this lordly pine impressed Miss Buxton as a manifest work of God. The atmospheric effect is lovely. Made with a 2 1/2 x 4 1/2 Speed Graphic with an Optar lens. A few rays of sunlight broke through the haze at 11 a.m. on an August day. Exposure one second at f:32 with a K2 filter on Super Panchro Press B, developed in D-76. Print on Kodak Opal G, paper gold toned.



SHADOWS TWO

Paul Dekar

SECOND PRIZE

This picture tells its story simply and directly with only two principal objects and a prop, but with a very full range of tones. The space divisions are infinitely clever. The crows have been personified, and the way they are swapping badinage is simply delightful. Speed Graphic with Tessar at f:11, 1/100 second in June sun, Super-XX film in DK-20. Print on Opal G, blue toned in gold chloride.

SEZ YOU

Carl Mansfield



SECOND PRIZE

The beautiful back lighting gives an amazing illusion of third dimension. The figures are strongly placed because they are at a center of interest by the rules of dynamic symmetry. Made with a 3 1/2 x 4 1/4 Graflex with Bausch and Lomb lens at f:16, at 5 p.m. in October, 1/75 second. To avoid excessive contrast, the Isopan film was given short development in DK-50. Print on Opal G, toned in selenium.

THIRD PRIZE

The maker has used every artifice, mechanical and otherwise, to enhance the effect that he set out to produce, and he has succeeded admirably in creating an atmosphere of mystery and fear. There is just enough light glancing along the brick wall to make the hideout shadow all the more appalling. The negative has been tilted to give the figure a more menacing stance. And beyond lurk even more terrifying shadows. The maker of this picture has done a wonderful job of stage setting that has you guessing what is afoot, and just what is going to happen next.

SHADOW IN THE DARK

Allan L. Hervath

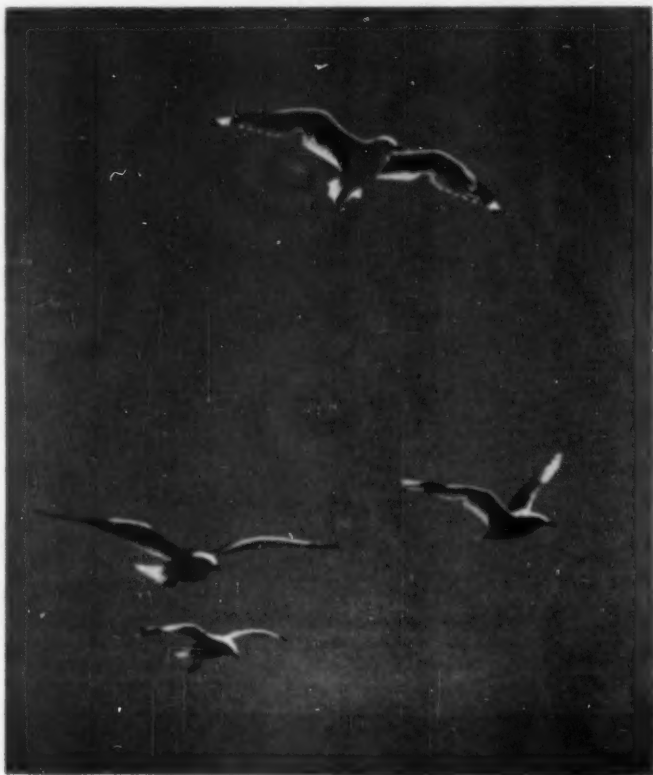


THIRD PRIZE

Seagulls are such a common sight along all shores, and they are so graceful in their flight that they are a constant lure for the camera. They are so tame that there is no difficulty in getting near enough to them for a shot. The photographer has only two problems in this work. The first is to get them in focus when they are constantly and rapidly changing position, and the other is to get them well grouped at the instant of exposure. There is an element of luck in both. The best that can be done is to make many exposures, trusting to the law of averages to have both the focus and the grouping come right once in a while. Both of these elements shaped up very well for Mr. Casbolt in this picture.

FLIGHT

F. Lennard Casbolt



PENITENTES EN RONCESVALLES



José Ortiz Echagüe

THIRD PRIZE

This is one of a series of many pictures that Sr. Ortiz has been making over a long period of years to leave a record of his beloved Spain as he has seen and known it during his lifetime. He has already published three magnificent volumes of this work, illustrated by hundreds of his famous pictures. The first volume depicted the workers and common people of Spain in their characteristic and picturesque costumes. The second volume was devoted to the villages and romantic scenery, while the third volume showed the religious and mystical subjects for which the country is famous. While all these pictures were primarily made for records alone, Sr. Ortiz has put such artistry into them that for more than forty years he has been an outstanding figure among the photographic pictorialists of the world. His work has appeared almost continuously in "Photograms of the Year" since 1907. He is now as active as ever, duplicating much of his work in direct color photography because so many of the costumes that he has depicted in black and white owe much of their charm to their color. His prints

are all made by the beautiful Fresson process in noble sizes. Early in his career he did some work in bromall and bromall transfer, but soon settled upon Fresson as the medium best suited to his purposes, and all his work for many years past has been in that process of which he is the acknowledged world's greatest master. There is such a strength and richness and brilliance to his prints that his work is generally compared to that of the old masters in painting in Spain. The Fresson process is slow and laborious, requiring the making of an enlarged negative for contact printing by daylight. The development is a handicraft in itself, but once mastered it allows an unparalleled amount of control. Sr. Ortiz scorns the use of any standard sizes in making his pictures. Each one takes the size and shape that best suits the subject matter. This accounts for the unconventional shape of the picture above. Note the strength of this picture and the rhythmic spacing of the figures, the somber aspect of the mystics, and the formal balance secured by the great rock in the center, all in perfect harmony.



BLIMP MAN

Harry L. Waddle

THIRD PRIZE

This is a pattern picture that has made a great hit in pictorial circles during the past season. Up to the time of our going to press it had a record of 100 per cent acceptance at all the salons to which it had been sent. It undoubtedly owes its great popularity to its simplicity and strength. There are only two objects and very few tones in the picture. One of the objects being a human figure perched in a precarious position, it is sure to command attention. A little apprehension for the safety of the man helps to give the picture impact. The corded seams on the blimp provide an infinity of leading lines carrying the eye unerringly up to the center of interest. And the lines all being curved instead of straight, and all at different angles, makes a very pleasing arrangement. Another thing that makes this picture interesting is that the subject matter is un-

usual. Most pictures are but variations in the presentation of materials with which we are thoroughly familiar, so it adds a fillip to the work if the subject matter is unusual, or even, as in this case, something with which we are wholly unfamiliar so that it excites our curiosity to know what it is all about. This was what caught the eye of Mr. Waddle as he was driving. Here was a very beautiful and unusual picture ready made, which it took only an artist's eye to perceive and appreciate. It was made with a Welter camera $1\frac{1}{2} \times 2\frac{1}{4}$, with a Xenar f2.8 lens. The exposure was made about noon in bright sunlight in April, $1/100$ second at f22 with a K2 filter. The Superpan Press film was developed in Ansco 17. The print was made on Velour Black DL-3 and toned in thiocarbamide and gold. It required considerable printing in at the four corners.

THIRD PRIZE

An interesting example of double exposure, and perfectly done. The subject is Mr. Lee himself who has had a phenomenal rise in photography since setting himself up in this business with the proceeds of a large prize which was won by one of his very early pictures. He tells us that the scene shown here is a perfectly natural one because the Chinese have a lot of fun using the mah-jong pieces as building blocks besides playing the game with them. This is a self-portrait which was made by pulling a string attached to the shutter of a 4x5 Graflex for each of the two 1/25 second exposures. Kodak Anastigmat lens at f.8, with two No. 2 photofloods, Super Panchro Press B film developed in DK-50. Printed upon Velour Black DS.



I AND MYSELF

Wellington Lee

HEELING OVER IN THE BREEZE

J. Elwood Armstrong



THIRD PRIZE

It required a well trained eye to catch this yacht at just the right moment to make this dramatic picture, and also to know how to trim the print so effectively as to produce such a pleasing pattern of triangles. Exposure in this work has to be critical. Taken against the light there is full detail in all the shadows, yet the exposure had to be fast enough to stop the motion of the yacht and also the motion of the accompanying boat from which the picture was made. Rolleiflex camera, Zeiss Tessar lens at f.8, 1/250 second with a medium yellow filter, at 2 p.m. in July sun. The Super-XX film was developed in DK-20. Print on glossy velour Black T-3, blue toned.



PORTRAIT OF AN ARTIST

K. Pazouski

THIRD PRIZE

This strong head evidently is intended to give a characterization of an artist and her work, and this has been done with great skill. The background apparently is one of her own paintings. The head stands out from the welter of this background just enough to give the idea that she is detaching herself from her work only for a moment. She does not remove herself far enough from it so that she cannot be instantly immersed in it again as soon as this interruption by the photographer is over. Her soul is in her work. The careless hair and lack of makeup plainly tell that she is so absorbed in it that she has no time for trivialities. An amazing amount of what might have been distracting detail has been handled very skillfully to produce a harmonious picture.

Competition Awards

First Prize

Gordon H. Lord, McGregor, Iowa
Twins

Second Prize

Clarence T. Arai, Seattle, Wash.
Quiet Dancer
Eugenia Buxton, Memphis, Tenn.
But Only God
Paul Dekar, San Francisco, Cal.
Shadows Two
Carl Mansfield, Bloomington, Ohio
Sex You

Third Prize

J. Elwood Armstrong, Detroit, Mich.
Heeling Over in the Brooze
F. Lennard Casbolt, Christchurch, New Zealand
Flight
Jose Ortiz Echague, Madrid, Spain
Penitentes on Rocasvalles
Allan L. Harvath, Dayton, Ohio
Shadow in the Dark
Wellington Lee, Bronx, N.Y.
I and Myself
K. Pasovski, London, England
Portrait of an Artist
Charles H. Tipple, Oneonta, N.Y.
Drooly Fuss
Harry L. Waddle, Port Dover, Ontario, Canada
Blimp Man

First Prize - Color

Howard E. Foote, New York, N.Y.
Puma

Second Prize - Color

Leon Craig Fergie, Rochester, N.Y.
Turban of Bikaner

Third Prize - Color

Howard E. Foote, New York, N.Y.
Red and Green
Joe E. Kennedy, Tulsa, Okla.
The Red Dress

Honorable Mention

Warren Anderson, Minneapolis, Minn.
Next Opponent
J. Elwood Armstrong, Detroit, Mich.
Down on the Farm
Ease Away!
A Close Finish
A Place in the Sun
Racing to Win
Pelosi Artile, Ancona, Italy
Study No. 1
Orcl of Sele
Porcellana Selenizata
Materika
Pessi
George Avramescu, Arad, Roumania
Awaiting
Kenneth C. Barnes, Allston, Mass.
The Woodsrunner
Herman M. Bates, Worcester, Mass.
Bread 'n Milk
V. A. Belgamkar, Barar, India
Tall Tales
Dr. John Benus, Philadelphia, Pa.
On the Beach
Jon Beron, Brno, Czechoslovakia
After a Shower
Down the Stairs
Mrs. Wilma Bjorling, Stockholm, Sweden
Margaretha

Richard Blazej, Queens Village, N.Y.
The White Belfry
Mrs. Emily Blinn, Brooklyn, N.Y.
Mush of Water
John E. Blinn, Brooklyn, N.Y.
Copper
Nino Bonazzi, Rome, Italy
Passo del Lazo
Phillippe Bonnaventura, Brussels, Belgium
October

J. E. Borrenbergen, Antwerp, Belgium
Before Sailing
When Day is Over
Manuel Clao Boser, Barcelona, Spain
Luz

K. W. Brenner, Rochester, N.Y.
Shinto
Theodore L. Bronson, New York, N.Y.
At Last

Three Daisies
Address
Fibritious
Did You Hear?
Earle W. Brown, Detroit, Mich.
Savada Tones
Sunday Sailor

Bahuslav Burian, Brno, Czechoslovakia
Construction
The Adaptation of the
Exhibition Ground
Justice in its Work
Eugenia Buxton, Memphis, Tenn.
The Thinker
Full Speed Ahead
Lanesome

Elva Carlsson, Malmo, Sweden
Spjotkast
Willard H. Carr, New York, N.Y.
Sunday Outing
F. Lennard Casbolt, Christchurch, New Zealand
The Emergency Team
C. N. Chambers, Calcutta, India
Launching

Domenic Chiesa, San Francisco, Calif.
Bergo
Foggy Road
B. L. Clark, St. Paul, Minn.
Ego

Ugo Cozzi, Florence, Italy
Rain
Shankarlal Davay, Madras, India
The Day's Work Done
Paul Dekar, San Francisco, Cal.
Morning Ride
Frosty Morn

F. W. deWilde, Oegstegeest, Holland
Swans
Winter in the Mountain Village
White Cat
Boris Dobro, Santa Barbara, Cal.
Before the Race

Jose Ortiz Echague, Madrid, Spain
Penitentes on Cuevas
The Fishermen Depart
Jean Elwell, Detroit, Mich.
Covenry Curtain
H. J. Ensenberger, Bloomington, Ill.
Story of the Daisy
Continental Divide

Erno Vados, Budapest, Hungary
A Heavy Burden
Charles W. Fairbanks, Rochester, N.Y.
Brief Canals

Ramon Ferrera, Havana, Cuba
Lonely Days
Dr. Mario Finazzi, Bergamo, Italy
Portrait No. 6
Study No. 10
Leon Craig Fergie, Rochester, N.Y.
Le Racineur
Roman Freulich, Los Angeles, Cal.
Miss Jane Frazee
Frank E. Fuller, Bloomington, Ill.
Phantom Dancer

James C. Gilchrist, Lanever, Patashry, Scotland
Glenrose Hills
A. G. Gray, East Cogh, Victoria, Australia
Canberra Landscape
Gottlieb Hampller, Kennett Square, Pa.
Fisherman
Gloverester Fog
Ipomoea
Morning Calm

Hilda Ferguson Hampller, Kennett Square, Pa.
Courtesy
Mrs. Irma G. Hasehwood, Elkhart, Ind.
Muscle Boy
Kenneth D. Hastings, Balgowlah, Australia
The Departure
Trond Hestetrom, Helsingfors, Finland
Spoiled Youth
Frank J. Heller, Bartlesville, Okla.
Tollies

Lionel Heymann, Chicago, Ill.
Light and Shadow
Yook On Ham, Brooklyn, N.Y.
Just a Memory
Jack Howard, Los Angeles, Cal.
Marty
Doloras in Black
Edward T. Howell, Wilmington, Dela.
Raley Evening
Buck Hoy, Chicago, Ill.
Daydream

John Huber, Austin, Texas
Snow and Cactus (No. 1)
Roy Hudson, Eastbourne, England
Flageoletier
William Jackson, Hull, England
Cargo Liner
Rene Jentgen, Luxembourg
Dialogue
Upward
Tom Kallard, New York, N.Y.
Washington, D.C.
Playing With Light

Kovacs Karoly, Sopron, Hungary
Zard Ida
Datta Khapler, Ahmedabad, India
Shiva-Parvati
Daily Round
Vernon N. Kending, Baltimore, Md.
Alone With God
Colonial Hallway
Clarence W. Koch, Cincinnati, Ohio
Down Arrival
Winter Morning
Dr. R. R. LaPelle, Philadelphia, Pa.
Classified

G. M. La Riviere, Rotterdam, Holland
Gaze
Wallington Lee, Bronx, N.Y.
Modern Dancing
Rolling Around
Reticulation
Louis Lefevre, Brussels, Belgium
Swiss Lake of Briens

Thomas Limborg, Minneapolis, Minn.
Tattooing
Victor A. Lookanoff, Detroit, Mich.
Dance, Ballerina, Dance
The Flowering Desert
Last One In
The Last Mile

Gordon H. Lord, McGregor, Iowa
The Old Covered Bridge
My Sunshine
James R. Lumley, Eastville, Va.
Shore Leave
Dr. Richard H. Lyon, Victoria, B.C., Canada
Peonies
November

Olav Lystad, Orstadvik, Norway
Mrs. Nina McAlesander, Birmingham, Ala.
Wing Spread
Springtime
Walter V. McKen, Pitham Manor, N.Y.
The World Beckons
Carl Mansfield, Bloomington, Ohio
Out of the Fog
Greetings
The New Per
High Hopes

Charles W. Manzer, New York, N.Y.
Design in Clay
Gualberto Davalia Maroni, Modena, Italy
Towards the Unknown
Shigeto Masawa, Chicago, Ill.
Shoe Shine Boy
J. N. Marina, Springfield, Mass.
Rev. Simon
P. N. Mehra, Allahabad, India
A Group in the Sun
Morning on the River
V. N. Mehra, Bombay, India
Adorned

C. Peter Mellander, Victoria, B.C., Canada
Ruckus Questioning
Marine Taster
Anticipation
Edoardo Migliardi, Genoa, Italy
Fax
Eudaldo Pedrola Millan, Tortosa, Spain
Limpiendo Rades
Lowell Miller, Rochester, N.Y.
Via Raymond
Brown Profile
Thy Days May Be Long
Lazy River
Yoshikazu Mori, Tokyo, Japan
Tokyo-Musume

Dr. B. J. Ochaner, Durango, Colorado
July Morning
No School Today
P. M. Oslwan, Cincinnati, Ohio
Pig Tails
Modena Nymph
K. Pasovski, London, England
Pyramid of Baskets
Paul Pedersen, Aarhus, Denmark
Spectator
Domenico R. Peretti, Torino, Italy
Elegio
Floyd G. Piper, Streator, Ill.
Sales Judge
Young in Heart
Turbulence

Francisco de P. Ponti, Barcelona, Spain
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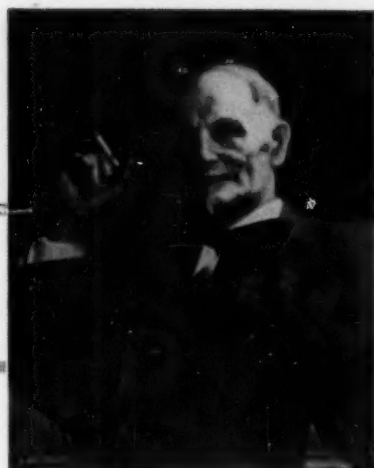
Francisco de P. Ponti, Barcelona, Spain
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Salon Exhibiting Is
A "Full Time" Job

Pop sez . . .



Franklin I. Jordan, F.P.S.A., F.R.P.S.

OUR CASUAL REMARKS about salons a couple of months ago started a lot of repercussions which convince us that this is a live topic in many minds. Jack Wright of San Jose and PSA, who always has his ear to the ground and pretty much knows what is going on, had previously come up with this one:

"In a recent camera club publication a prominent photographer gave his formula for success in exhibitions and camera club contests. He said that it is necessary for the exhibitor to forego many things. He should deny himself to his friends and pass up most social gatherings. He should not join lodges or clubs, except a camera club. He should not go to the movies or listen to the radio. He should not take a daily newspaper. Most of his reading should be confined to the photographic magazines. He should keep family reunions to a minimum. In other words most of the time that he does not require for earning a living should be devoted to photography. Such were the views of this exhibitor.

\$64 Question

"My question is, do you think that success in the photographic hobby demands (or deserves) such complete devotion on the part of the amateur that he will put so many things out of his life?"

My ready answer to this is that it would sound like a plain statement of fact if you substituted "must" for "should" every time. The plain garden variety of photography as a hobby

"Pop" is the affectionate nickname that follows Franklin I. Jordan, F.R.P.S., F.P.S.A., around. There is no writer on photography who can get across so much information while you are chuckling with him. This month he discusses salons, salon exhibitors, and the actual cost to the individual in time and labor.

will delightfully account for a surprising amount of time anyhow. But when you add to this an active and continuing participation in salons and exhibitions, you have put your nose to the grindstone.

Most people run any hobby to death, and if they have a real live one, devote a larger part of their leisure time to it than they do to all other interests combined. There is nothing reprehensible in this. It is just plain common sense to do what gives you the most fun when you have a chance after honestly satisfying all the demands of duty on your leisure. And that leaves little enough for most of us, God knows. Even a general interest in photography can use up most of the odds and ends of your time. I remember being home for a week after a long photographic trip and my wife asking me if I realized that my children had hardly seen me and were saying their prayers to our father which art in his darkroom. A bit of hyperbole perhaps, but truth enough in it to demand attention.

But it is when the average amateur gets bitten by the salon bug and wants to make a Who's Who record that he

is lost to folks and friends. The way most people are situated in life, it takes all the spare time they can command to keep up near the top of the exhibition list, and I mean just that. Jack Wright's description above is a pen picture of their existence.

In my observation, no one has maintained a preferred position in Who's Who for more than a very few years unless he is comfortably off financially and has little else to do in the world, or is so fortunately situated that he can command a lot of assistance in the drudgery of the work. In the great majority of cases he makes his own negatives and works them up and makes his own prints, although there have even been exceptions to this. There his work ends. Someone takes over and spots and mounts the prints and files them away for him. When he gets an entry blank he hands it to his secretary and tells her what prints to send, and he is done with the job.

Salon Production

She checks his exhibition list to make sure none of the prints have been shown in that show before, then sends them to the shipping room where they are properly packed and forwarded. Back at her desk, the girl fills out the entry blank, encloses a dollar, and mails it, after making a record for her files. The nabob has devoted three minutes to operations that would have put a serious dent in half a day for you or me before we got the package to the post office. Multiply this by

nearly one hundred shows a year and realize that it means the equivalent of several weeks of solid drudgery every year even after your prints are all made, spotted, and mounted.

It's no wonder that the average life near the top of the exhibition list is about five years. Most everyone goes into the game with a backlog of up to a dozen negatives that will make prints that will click in salons. By the time these are exhausted, he has made a few more, but after he has had about twenty exhibited the going begins to get hard for the great majority of exhibitors. Very few people have the leisure and the ability combined to make four outstanding new pictures a year for any length of time.

It has been said that no person ever lived who made more than fifty photographs that were worth looking at.

After about five years at the frenzied salon game it commences to pall on most anyone, at about the same time that he begins to find it tough sledding to keep on making pictures up to the standard that he has set. By this time he has a box full of cups and trophies and diplomas from all over the world, and perhaps strings of letters that he can proudly wear after his name. What more honors can he achieve if he keeps it up for the rest of his life? By hard and confining work and an appreciable cash outlay he has demonstrated that he ranks up in the top flight of pictorialists. Isn't it about time that he gave more attention to some of the other desirable things of life.

At this point he should re-orient his thinking and substitute some moderation for the excesses he has been prac-

ticing, instead of dropping out of the game completely as so many do.

Exhibiting is a really worth-while pastime and source of pleasure for a lifetime if practiced in moderation. With the older processes which required the exercise of control on each individual print, instead of once for all on a negative, it took from a long evening to a full day to make a single exhibition print. This made it a physical impossibility for anyone to keep up with any great volume demand, and the result was that few people sent to more than a dozen shows in a year. But they sent for the pleasure of keeping in contact with friends, and of making new acquaintances and exchanging ideas with congenial people.

Imagine, as not infrequently happens nowadays, an exhibitor writing in great concern to a salon secretary because by some clerical error one of his prints was omitted from the listing, getting a certification of the error from the secretary, and sending in haste his affidavit to the compiler of statistics to make sure that he was credited with 88 instead of 87 prints for the year. What is his principal interest in photography as an art medium? I ask you. He is simply trying to beat someone else in a game. And of all the games this one lends itself least to fair competition.

We have already alluded to the fact that attaining high rank in salon exhibiting depends primarily upon having abundant leisure or upon being able to hire someone to perform a lot of the necessary time-consuming drudgery. This automatically eliminates from competition many top-notch

workers whose names the general public never hears. In addition to this the very nature of the competition often makes the results of judging far from satisfactory. When you bowl, anyone can count the pins that remain standing. When you shoot, a pair of calipers tells which hole is nearest the center. When you jump, you knock off the bar, or you don't. In chess, either you or the other fellow check-mates. But in pictorial photography, assuming anywhere near equal merit in the submissions, acceptance in salons depends upon the intelligence and personal whims of the jury.

We have a few exceptionally well qualified judges, we have quite a number who are good, but of the two hundred or more persons who serve as jurors for our international salons each year, a great many are totally unfit for the responsibility. However, that is not so much of a handicap as it might seem, because high rank goes for volume and not for quality. It averages up among the ten thousand yearly contestants. A judge who does not know what it is all about is just as likely to vote for a good picture as for a poor one. It is like picking a number out of a hat with him.

My plea is for moderation in the matter. We would have a lot more good pictures in our shows if people with a limited amount of time and money to devote to salon work could exhibit a few prints without feeling that this necessarily entered them in a fierce competition where they were going to suffer by comparison with some other workers who exhibited ten times as many prints.

(continued from page 39)

Clarence Ponting,
Pangbourne, England
Where Breezes Blow
S. V. Gopal Rao, Madras, India
Song of the South
O. E. Romig, Pittsburgh, Pa.
Steel City Canyon
Candida Rosini, Florence, Italy
Steam and Steel
Edith M. Royky, Sioux City, Iowa
Under the Sun
Toni Sage, Dayton, Ohio
April Snow
Toni Schneiders,
Lindau-Reutin, Germany
Impressionistisches Mosai
Antonio Samarano, Rome, Italy
Confidence
John C. Sinclair, Trenton, N. J.
Patricia
B. Kesar Singh,
Bangalore City, India
Shreerose
Victor Skita, Budapest, Hungary
Pool and Future

Dan Stewart, Fresno, Cal.
Hotcaps
Cloud Velled
Dr. L. B. Sturdevant,
Seattle, Wash.
Off Duty
Rudolph Sulke, Vienna, Austria
Grande Canal
Akhtar K. Syed, Palampur, India
Dust and Sunbites
Zoltan Szanyi, Budapest, Hungary
A Place in the Sun
Emile Tamba, Brussels, Belgium
On the Shore
M. E. Thornton,
Birmingham, England
Les Plantes de Parmentier
Walter C. Van Buren, Buffalo, N.Y.
Adventure
The Roadrunner
Georges Violon, Paris, France
Keys to Freedom
Maria Vittoria, Torino, Italy
In the Art School
Tiaggio d'Ombra
Prime Mollie
Belconato

M. Van de Wyer,
Antwerp, Belgium
Two Old Fellows
R. Leonetta Voliani, Prato, Italy
Allevione
Harry L. Waddle,
Port Dover, Canada
Homeward
M. W. Wagner, Worcester, Mass.
Eternal Performance
J. Barros Walker,
Vancouver Island, Canada
Water Frieze
Alfred Watson, Buffalo, N.Y.
Fire Escape
Doris Martha Weber,
Cleveland, Ohio
Going 'Round the Mountain
Sam Weller, Pinner, England
A Dark Man in Your Future
F. Eliot Westlake, Cincinnati, Ohio
Mr. Pappys
Dining Out
Head Nardamon

Ludwig Windtesser,
Stuttgart, Germany
Bildende Hände
Edith Worth, Nutley, N. J.
Sisters
Mrs. Daisy Wu, Hong Kong, China
The Farmer's Daughter
Francis Wu, Hong Kong, China
Behind the Bamboo Curtain
Evening Prayer

Honorable Mention — Color

Howard E. Foote, New York, N.Y.
Mother's Little Helpers
Roman Froulik, Los Angeles, Cal.
Autumn Mosaic
Clarence W. Kach, Cincinnati, Ohio
Miles Myrna Lay
Joe E. Kennedy, Tulsa, Okla.
Nude
Julia
Kliffed Watson, Buffalo, N.Y.
Let'sworth — Upper and Middle Falls
Esther C. Wy, Washington, D.C.
Ferris Wheel



HARVEST TIME!

You've been making pictures all summer. Vacation pictures . . . pictures you've scheduled for certain kinds of light and foliage . . . pictures of travel . . . of places and projects and people.

And, like as not, you have a bushel of negatives that haven't been printed yet or transparencies that have yet to be screened. You're saving them for the official opening of the Indoor Season.

Wait no longer. The Season's open. (Fact is, of course,

it never closed, but we all tend to be creatures of habit.) Now's the time to fresh up your darkroom, to bring your equipment up to date, to get what you need to make those negatives and transparencies of yours really sing. Your Kodak dealer will show you more . . . and more completely . . . than can be shown here. But check through these items; they'll give point to your shopping . . . save you time and money.

Eastman Kodak Company, Rochester 4, N. Y.



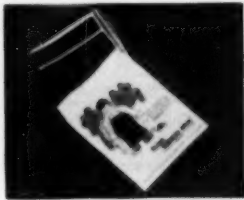
Safelights

How long since you've checked your safelights? Right now would be a good time to put in that setup you've been promising yourself . . . the one featuring a big, indirect-type Kodak Utility Safelight, Series C. With chains for ceiling suspension, \$13.42; with wall bracket, it's priced at \$15.27.



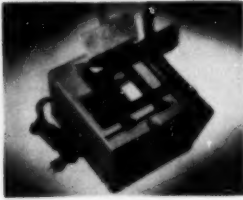
Chemicals

Kodak packaged chemicals, from packettes up to as large as you can use, provide you with tailor-made processing for every photographic requirement—color work included. In monochrome, the trend is to Kodak Microdol Developer for negatives; Kodak Dektol or Selectol Developer for prints.



Aprons, and such

Hypo, among other darkroom solutions, is definitely tough on clothes. It's good sense, therefore, to use an apron—a good, pliant plastic apron such as the Kodak Darkroom Apron. Medium size, \$2.25; large, \$3.00. And, to protect your hands, use Kodak Stirring Paddles; they're "necessities"; 35 cents each.



Printers

If you're as fussy about your contact prints as you are about enlargements, you're probably a good photographer. And you'll have a good printer—the Kodak All-Metal Printer, Model 3, for example. It serves all negatives, from miniature up to 4x5½, and has all necessary adjustments. Price, \$22.50.

The Kodak Fluorolite Enlarger

Here's the first really big development in enlarger design in many years. It is not merely that the Fluorolite has a new kind of light source—cold-light fluorescent in a ring, integrated with a new reflector design. It is, rather, the fact that it is the sum of a whole bevy of features. The new light source gives unprecedentedly even illumination, with the brilliance and speed—but neither the expense nor the complications—of a condenser system. The light is instant-on, instant-off... the negative carrier tilts and rotates for control of distortion... the controls for magnification and focus can conveniently be handled simultaneously... the superstructure combines, as desired, velvet-smooth action and extreme stability... and in the base is a big (17" wide, 21 1/4" deep, and 5" high) lighttight paper cabinet.

Without lens, the Kodak Fluorolite Enlarger is priced at \$112.50. Any of the Kodak Ektar or Ektanon Enlarging Lenses (ranging in price from \$22.50 to \$56.00) may be used with the serene certainty that the basic design of the Fluorolite will give it opportunity to realize its full potential utility.



Viewer

Ever see your transparencies on a Kodaslide Table Viewer? It's a most satisfying experience. Not intended to serve large audiences, the Table Viewer is excellent, nonetheless, for showings to small—and critical—groups. It's projector, screen, and slide changer, all in one. The price is \$95.



Timer

The Kodak Electric Time Control gives you precision of exposure, time after time after time—in both contact and projection printing. For color work, such a device is necessary. The Kodak Electric Time Control connects to your printer or enlarger, and measures the seconds, as set. Price, \$13.50.



Projection Papers

With three great basic kinds of Kodak-made enlarging papers—Kodabromide, Kodak Platino, and Kodak Opal—each in a variety of surfaces and tints, the discriminating worker has material fully capable of realizing the utmost from any given negative. And all three respond to appropriate toners.



Projectors

Good transparencies deserve good presentation; with a Kodaslide Projector all's well. For most showings the Kodaslide Projector, 2A, with its f/3.5 Lumenized 5-inch lens, is the right answer. Price, \$49.50. The Kodaslide Projector, Model 1A, also with Lumenized optics, is reasonably priced at \$29.50.



The Master Model

For large-audience presentation of your slides—at service club meetings, lodges, churches, etc.—there's nothing like the Kodaslide Projector, Master Model. Use a 1000-watt lamp and fill a really big screen. Choice of five Kodak Projection Ektar or Ektanon Lenses. Price, dependent on lens, \$150 and up.



For Your Slides

Transparencies rate orderly safe-keeping, too. A Kodaslide File Box offers a safe, convenient haven for 150 slides, and costs only \$1.15. For convenience in grouping, there's the Kodaslide Compartment File (illustrated), affording 12-group arrangement of slides, 160 to 240, depending on mount. Price, \$3.75.



Projection Print Scale

Don't waste a lot of perfectly good paper figuring out the right exposure for an enlargement. The Kodak Projection Print Scale gives you the answer in one easy test. It's a sound investment at \$1.34... which is what it costs. Add it to your kit of practical enlarging accessories today.



Very Neat

Of all your photographic possessions, the most valuable are your negatives. Do you keep them safely and in order?... Kodak Negative Files—well-bound books of transparent, numbered envelopes—are available for miniature negatives as well as for others ranging up to 5x7. Priced from \$2.25 to \$3.25.



Footswitch

For convenience in exposure control, there's nothing like a footswitch. The Kodak Utility Footswitch is real value at \$10.00.

Prices include Federal Tax where applicable

Kodak

The Kodak Cine Ektar Lenses



... and where they are made

HERE are seven products of the large and modern Kodak plant you see above. The lenses are Kodak Cine Ektar Lenses—in standard, wide-angle, and telephoto focal lengths. The plant is the Kodak Hawk-Eye Works at Rochester, N. Y.

Hawk-Eye's chief role in photography is the development and production of lenses—standard and accessory lenses for amateur still and movie cameras, for professional use, and for scientific and industrial applications ... precision optical systems for use in every field served by photography.

It was in these buildings that rare-element glass was perfected—hailed as the most important advance in optical glass in five decades. And it was here that Kodak pioneered in commercial lens coating and developed the process called *Lumentizing*. Together, these developments

have assisted greatly in Kodak's production of large-aperture lenses that effect a maximum transmission of color-correct, image-forming light ... and that make superb pictures throughout their full aperture range.

Little wonder that from Hawk-Eye—with its background of teamwork in optical research, development, and manufacture—have come motion-picture lenses of unsurpassed excellence. Lenses that meet the most critical standards for color rendition, contrast, and edge-to-edge sharpness. Lenses of such superlative quality in every characteristic that they have earned the name *Ektar*—Kodak's highest optical designation.

And little wonder that those who aim at excellence in motion pictures should choose Kodak Cine Ektar Lenses—whatever camera they may use. For in movies, as in all fields of photography, Ektar means absolute top quality.

See this superb line-up of Kodak Cine Ektar Lenses at your Kodak dealer's ... together with the easy-to-apply adapters that fit them to most 8mm. and 16mm. cameras. Ektar Lenses for movies are priced from \$75. Ask, too, about Kodak Cine Ektanon Lenses, available in similar focal lengths and moderately priced from \$42.50. (Prices include Federal Tax.)

Cross section of the
Kodak Cine Ektar
25mm. f/1.4 Lens



Kodak
TRADE MARK

**Eastman Kodak Company
Rochester 4, N. Y.**

FOR THE BEGINNER

... by Herbert C. McKay

YOU WILL EXPERIENCE many disappointments when you first get into photography, but remember that every failure you make can be made of far more value than your early successes. It is not unusual for the beginner to have a very fair average of good results with his first two or three rolls, then he becomes overconfident and the trouble starts.

All that is really necessary to achieve a highly satisfactory success is to make careful records of every exposure you make. Then when the films come back to you, study them carefully. Then study the prints. This may not mean much to you at first, but if you keep every negative, good or bad, it will not be long until you will find that similar defects are to be found in negatives which show certain similarities in the exposure conditions. Oh, yes, you will have your early films processed for you, a subject to which we shall return.

In keeping this book, an exposure record such as "1/50, f/8" is worthless. If the film is under or overexposed that does not mean that all future exposures of the same kind will be wrong. Exposure data becomes worthwhile only when the film sensitivity and type is recorded and when the exposure meter reading is also recorded. A record which says, "Film 100, meter 25, 1/50, f/8" is usable information. Still it is not enough. Why did the meter read only 25? Was it late in the day, cloudy weather, inside or in a cast shadow? All of these have a bearing upon the result.

Then, too, the kind of film used is important. Perhaps your subject was a model wearing a red dress. The dress is underexposed, but the rest of the film seems to be normal? Why? If you used an ortho film instead of panchromatic, you have the answer to a question which might give you a lot of worry.

Keep a Record

Keep a record in which all of the information appears. You may think it a lot of trouble, but by the end of six months your record will have, at least can have, taught you more about the fundamentals of photography than all of the teachers, schools and books in the world!

If you have followed this column for very long you will be quite familiar with the following statement. If you wish to learn to make photographs, make photographs! Burn up film, it is not a waste, it is an investment. The only thing is, burn it wisely. The more pictures you take, the more experience you will have and the greater will be the number of reference negatives you will accumulate.

Most beginners feel that the entrance into serious amateur photography means doing it all yourself from start to finish. The idea is perfectly sound, but the usual application is faulty. Consider this. Suppose you expose a

film, develop it and make prints. They are very bad. Now where did you make your mistake, in the developing or printing, or was it in the original exposure? When you undertake to learn "photography" you are really starting to master several different subjects.

First locate a reliable finisher. Unfortunately all of them are not reliable, but the better known ones are. Those who belong to a national organization usually are dependable. If your photo dealer handles this work, he is almost sure to be all right.

The point is this, not only does it permit you to concentrate upon the camera, but the professional processing is usually uniform. More uniform than your own processing will be even after you become proficient in it. Thus you may be well assured that variations in results are caused by variations in your own camera technique. This makes it possible for you to master camera work thoroughly before entering the next step. Then when you do go into processing, you will have sufficient confidence in your camera work that you will be sure that errors are those due to processing.

Which Camera to Use?

This ability to spot the general source of the trouble makes the whole thing so much easier that within six months to a year you should be perfectly competent in both exposure and processing so you can then devote your time to the much more difficult subject of esthetics which will include not only composition and allied subjects but print control, pictorial printing processes and the like.

What camera will you use? Most beginners seem to prefer the 35mm or the 4x5 news camera. Both are, in my opinion, unsuitable for the beginner. Both are cameras which give much better service when an apprenticeship has been served with an instrument which does not demand such a highly developed technique.

Of all the cameras available, those accepting 120 rollfilm are perhaps better than others. In this group, the 2 3/4 square type is one which has many advantages. In this size group you may select the twin-lens reflex, a type favored by many professionals, or the folding type with range-finder, such as the Super-8. Both are excellent; both have been widely used by professional correspondents; both provide full flexibility for even an expert photographer. The cameras are small enough to be readily portable, yet the films are large enough to provide contact prints for run-of-the-mill negatives. When the good negative comes along and you wish to enlarge it, an 8x10 can be made with only about a five diameter enlargement while the 35mm demands from eight and a half to nine diameters.

On the contrary, the 4x5 camera is bulky, and the whole darkroom must be scaled to

it, tanks, trays, enlarger and other equipment. The enlarger for the 120 can be picked up, carried around and stored upon a shelf. The 4x5 enlarger is somewhat easier to move than a grand piano!

Now I am going to call down storms of wrath from the users of both types of camera. I can only say that I have used 5x7 and 4x5 cameras since I was a boy, and that my first 35mm camera was one of the first shipment made to this country. I know them thoroughly. I have both on hand right now, and I make use of both. Still, I say that for the amateur who uses only one camera and who is just starting to learn photography, the 120 presents unquestionable advantages over either the 35mm or the larger sheet film type.

Best Film Size

If, for any reason, the beginner wants to start with sheet film and a professional type camera instead of the roll type, it would seem logical to suggest the 2 3/4x3 3/4, but we do not feel that this is wise. For sheet film, there is no reason why the beginner should not choose that size which is generally acknowledged to be the best all around size in existence, the one size which has persisted throughout the history of plate and film photography, and that is the 3 1/2x4 1/2. True, the darkroom must be scaled to the size, but you will find that the 3 1/2x4 1/2 tank is only about half as large as the 4x5. The 3 1/2x4 1/2 enlarger of the best type can be carried, although not in one hand. It requires much less space than the 4x5. In short, the 3 1/2x4 1/2 size is perfectly practical for any amateur, beginner or otherwise, and it is a lot easier on the purse than the 4x5.

At the same time, sheet films must be loaded into the magazine or holder in a darkroom. Each sheet must be handled separately. The only escape from this is the film-pack, and many amateurs do not care for this type of material, largely because of the limited emulsions variety and the extremely thin base used. Even with the pack, the films must be handled individually in processing.

So, while the writer has a strong preference for the 3 1/2x4 1/2 size for many purposes, he feels that the beginner will find his progress considerably more rapid if he uses the convenient rollfilm.

How Much to Spend

Price? That depends upon your purse. Do not put off getting into photography because you cannot spend a hundred dollars or more for a de luxe camera of famous make. I have not had the opportunity to survey all of the cameras offered, but I think it is perfectly safe to say that almost without exception the cameras offered by known manufacturers and importers are worth what they cost.

Regarding that dependence upon trade names brings to mind a situation which is

unprecedented. We have offered in this country two different Contax cameras by "Zeiss." Inquiry has provided this information. The radically different Contax S with the reflecting principle is made in the old Zeiss factory, and is a U.S.S.R. product,—that is, produced in the Soviet zone. The Contax II as imported by the familiar Carl Zeiss company of New York is the original Contax and is made in the American zone of Germany by the personnel of the original Zeiss factory. Therefore you have the choice of a Zeiss Contax made in the original factory buildings, and the Zeiss Contax made by the original competent Zeiss personnel. This is just one of the peculiar after-effects of the war conditions and the political situation in Germany. Happily, politics do not often seriously affect photography.

Reputable Products

Normally such things do not occur and you know that when you buy a Kodak or a Graphic or a Kalart or an Ansco you are buying a product of a well-known firm which stands behind its product. Nor does this mean that others not mentioned do not enjoy similar reputations. With the exceptions of some very cheap cameras produced by unknown makers largely for the premium trade, I do not know of any camera made in this country which is not worth the price asked for it, and as a camera is, after all, a picture making instrument, this means that the cameras will make pictures.

Of course you will not expect the same quality from a ten dollar camera you would obtain from one costing twenty times as much. You cannot expect to enlarge a box camera negative to six, or eight, or ten diameters and retain crispness. But many photographers who today enjoy national reputations started with a box camera and, incredible as it may seem, pictures from box cameras have been hung in national salons! Still, that does not mean the box camera is advised as a first camera.

How Valuable is f/2.8

A great many lenses are sold on prestige basis. The amateur naturally likes to have something to be proud of, and if he can own a f/2.8 when his companions have nothing faster than f/3.5 it gives him an understandable pride of possession. Practically, however, most of the good photographs made by amateurs could be made with a lens no faster than f/8 and most of them are in fact made at no larger aperture than f/5.6! Therefore, if you get a good lens with a maximum aperture of f/7.7 or f/7.9 or even f/6.3 you will be better off than with one of not quite such good quality at f/3.5,—and quality counts.

For years, experienced professionals used the old Goetz Dagor at f/6.3 when the market was full of lenses working at f/4.5 and f/3.5. Today, some of the least costly cameras have lenses of excellent quality working at better than f/8.

True, like many others I have a f/1.5 lens for my Contax. I also have a f/3.5. The f/1.5 has not even been on the camera for almost five years. That may prove nothing, of course, but you will find many owners of extra fast lenses who have never used full aperture for anything but experimental purposes. Certainly for the beginner, a lens of the maximum aperture of f/4.5 offers less chance for error than if it were f/3.5 or f/2.8.

The simple T-B-I shutter is found upon nothing but box cameras and the cheapest type of folding ones. It is usually associated with the multiple aperture plate in place of the iris diaphragm. The beginner's shutter should have at least 1/25, 1/50 and 1/100 and should have an iris diaphragm. If the automatic speeds include 1/5 and 1/10 so much the better. Such a shutter is commonly found on moderately priced cameras. Again, when we get to the de luxe types with a maximum of one second and a minimum of 1/500 we have surplus capacity. The one second is often useful, the 1/500 ordinarily is used perhaps once in five hundred exposures. Still it has more virtue than the excessive lens aperture.

It must be remembered that both fast lenses and slow shutter speeds were developed in the period when good film had relatively little speed. Now that we have excellent emulsions four and five times as fast as a few years ago, the desirability of the fast lens decreases, nor does the existence of slow color film produce the same conditions, because most color workers do not find excessive apertures satisfactory. We have no quarrel with the experienced and competent amateur who wishes to invest in the fastest lens he can buy, but for the beginner to imitate him is to invite trouble in huge and sticky gobs.

Don't Switch Films

No matter what film you decide to use, stick to it. Do not switch around, do not even change brands. When you have used one film long enough to become familiar with its characteristics then you may try others, but if you start out by doing this you will become confused and delay for a long time your acquisition of photographic competence.

Suppose you use film A made by the X company. You will meet an amateur of a few years experience and he will say, "No wonder you can't do anything. It's your film. That stuff is worthless. Now you just switch to the Z company's B film and your troubles will disappear." Don't you believe it. There is very little indeed to choose between films of similar types made by different companies, that is, little to choose upon a quality basis, but the two films will have peculiarities which differ enough to cause you trouble if you keep switching. On the contrary if you use X film and find yourself in some location where you can only purchase Z film, then get the type which is most nearly similar to that which you have been using.

The great bulk of the films sold in this country are made by Eastman and by Ansco, with some sizes by Defender. These are all good films, thoroughly dependable. More important however is the choice of type. Broadly you may select panchromatic or orthochromatic. Ortho, such as Verichrome or Plenachrome, is universally obtainable, and gives good routine results, but because the pan emulsions are definitely superior you should select one of them as your standby.

If you want speed, you can have it, and the very high speed films of today are a lot better than they were a few years ago. Still, the expert prefers a film of less speed and better gradation and grain. So, unless you have no fixed prejudices, you will do well to make your standard film one which has

moderate, not excessive speed and a high quality emulsion.

For general all around use I like Ansco Supreme and Eastman Plus-X, but do not consider this as a statement that these two are the only ones suitable for general use. The main thing is to make your choice and then stick to it. Any reputable film on the market today has quite enough quality to produce salon masterpieces, so you need not fear that any of them will handicap you by inferior quality.

Rules and the "Why"

As your work progresses, many problems will present themselves. Which filter will serve best, yellow or green? You can get tons of advice quite freely, and it will be divided about 50-50. But why wonder? Why ask advice? Make two exposures, use both filters and then compare results—and if it is an outdoor scene, you will very probably not be able to tell the difference. One problem solved! And so it goes, never say not think, "I wonder what would happen?" Go ahead and find out. Then you need not depend upon choosing sides when an argument arises. You will know. That is the way you learn. Try everything you can think of. You will add vastly to your store of photographic knowledge and sooner or later—who knows—you might just possibly stumble upon a new and interesting technique. You will hear upon all sides, "You can't do that," "You must never do this," and, more particularly, "That isn't done by modern photographers." Pay no attention to any of them, no matter how authoritative the source. Try it and find out for yourself. True, you will find in many, if not most, instances, the warning is perfectly sound, but you will have the deep satisfaction of knowing just exactly why you should not do so-and-so. In photography, as in almost everything else, it is just as important to know "why" as it is to know how to do or not to do this or that.

The man who follows taboos without knowing "why," misses the opportunity to make a great picture when circumstances require breaking a well-founded rule. The man who knows "why" recognizes that here is the time to forget the rule. This is one great difference between the master photographer and the mediocre worker who has behind him long years of blindly following the rules.

Start with your dealer's instructions; read the instruction book, not once, but several times until you can almost recite it; use your common sense; and satisfy your curiosity. If you do these things, you will soon enjoy a highly satisfactory ability in picture making, and then you will be all ready to start a serious study of the esthetic problems which confront the photographer.

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TALKING ABOUT

PHOTOGRAPHY

WITH MORTENSEN

William Mortensen Discusses Judging Prints



IN RECENT MONTHS, I have several times made the experiment of criticizing groups of prints by remote control through the medium of wire recording. In general, the experiment has been a satisfactory one all around, since I am thereby spared the need of travelling to distant places, and the clubs are spared the horrifying experience of gazing upon me in person.

This brings to mind the much discussed subject of judges. Many debates have occurred over the relative fairness of one judge as against a group of judges. I find that arguments and compromises are nearly always present when more than one judge participates, and as a result many prints of real merit are discarded. On the other hand, a single judge is very apt to be led by personal preferences, quirks and prejudices, and is in constant danger of permitting personal bias to warp his judgment.

Prejudices are a basic element of human character, but prejudices in a judge are a different matter. If the judging procedure is set up so as to obviate—or at least minimize—the operation of prejudice, then I feel personally that more consistent and accurate judgment would be given by one single authority. It is a significant fact that when sole responsibility for judging rests upon one person, that person is very apt to make a determined effort to be impersonal.

We all have our personal preferences of subject matter and photographic processes. Some of us go for misty landscapes, some for pictures of machines, some for angle shots of sky-

scrapers, some for feminine pulchritude. (As for me—as is well known—I have a weakness for old doorways and wooded hillsides. But on occasion, because people have insisted on it, I force myself to the displeasing task of representing young ladies in regrettably unclothed condition.)

In the eyes of the judge, any type of subject matter must be viewed with equal impartiality.

It might seem that the matter of photographic processes could be approached dispassionately, but here prejudices are rampant. There are some who feel that any process which ventures beyond a straight contact print violates the essential "purity" of the photographic medium. Others feel that the straight print is altogether too stark and mechanical to be interesting. The latter group is in turn set against itself; the carbonyl man contends with the bromoil man; the gum-bichromate man with the paper negative man.

Both in the matter of subject material and photographic processes, the judge must strip himself of prejudices. In his eyes, all processes (including the straight photographic process) must be equal. The only point for analysis is the skill with which the process is carried out and the taste with which it is adapted to the given subject matter.

Since they are less controversial, it is my opinion that technical matters should be dealt with first in judging the picture. But we cannot stop here. Technique—or skill—is highly important. But, by itself, it is a completely barren accomplishment. Technique

must do something—or say something. Photographic skill may culminate in such widely divergent pictures as those of Edward Weston, Yousuf Karsh, or Leonard Misonne. The judge must be thoroughly familiar with the various processes so that he can recognize good craftsmanship in each of them. And so we arrive at the pictorial content of the picture—something that, while it seems to have an independent existence, cannot be entirely disentangled from technique.

Technique and subject material are closely interrelated. Lighting, type of print, and process used must complement the subject material or theme. Violation of this principle invariably spells ruin to the picture. With her high soprano voice, Lily Pons would not be successful in rendering the "Cradle of the Deep."

This is dangerous ground for the judge, for it is here that personal predilections can influence his judgment. The pictorial content of the picture must have an impact, but this impact must possess a universal appeal. By this, I mean the emotional response must be inherent in all of us. Aside from this, a good picture must have a breadth of pattern and tone divorced of subject material and emotional appeal. This is something which distinguishes the work of the great artists.

Thus, while personal bias may enter into the dictum of a single judge, I feel on the whole that the sincere appraisal by an accomplished photographer is of greater value, and is apt to be more fair than it would be with a group of judges.

(continued from page 11)

to color, according to the dictates of Nature which compels the human eyes to treat color in a special and unique manner. The lesson goes into detail about it (as will these letters to you) with conclusions drawn about the correct and incorrect treatment of pigments—paints, dyes, inks—possible in pictures to achieve a faithful imitation of what the human eye sees in nature.

Experiments prove, incontrovertibly, that the retina works hard on all the colors projected upon them by the lens of the eye. The experiments also show the kind and quantity of the colors the eye unconsciously mixes with the image to make it palatable. — The eyes do as we do when we put sugar in coffee to make it pleasant to drink.

The lesson is completed by projecting good slides and adding to them, by hand, the additional colors supplied by the retina when viewing the natural object or scene. Color emulsions cannot get these colors. Films are not retinas.

The difference between the corrected and uncorrected projection is that of the difference between a color slide and a good painting.

The class is then asked to vote in favor of or against the corrections.

My recent Quincy, Illinois, class was

especially favorable to these experiments. No disapproval was expressed by anyone. Then Larry Gray of St. Louis stood up and said, "Why don't you photograph it?"

"Photograph what?"

"The corrected slide, of course. Put in all of your corrections and additions and then rephotograph the whole works."

You may believe it or not, George, but in the ten years of giving this demonstration neither I nor any of my thousands of students had thought of this. If I called anyone the names I call myself for such density, I could be sued for slander.

I took Larry Gray's suggestion and photographed a number of slides corrected in this way and I am convinced it can be done. It requires some knowledge of drawing and painting, but this can be taught.

11 Future Color Tricks

These things are now hard to do, but may become just routine in the future:

1. Duplicate any of your slides with improved color.
2. Enlarge any part of a slide into a full slide, or transparencies up to 11x14 if you like, with improved color. In fact, all these items include improving the color.
3. Trim the picture any way you choose, or turn horizontals into verticals.
4. Add images of any kind to your

picture by drawing or projection; add lettering or your signature.

5. Change the all-over color of your slide by filters, or the influence of the room lighting.

6. Change the color of part of the image by painting, or by projection with a flashlight with a hood and color filter—a light-and-color brush.

7. Restore the color of old, faded slides by making two improved duplicates and binding these together into one slide.

8. Darken and lighten parts, by dodging, just as you would in printing.

9. Vignette or add backgrounds of any color.

10. Combine two or more slides into a controlled montage by using two projectors, or projecting successively.

11. And, if you must, color any black and white slide, not on the slide itself but on the projected image before copying it on color film.

In the future, many more tricks like this will be invented, but these ought to be enough to keep busy the most ardent of the control hounds. I seem to detect a sardonic smile on your face, George, suggesting, "What is this? You, Nick Haz, advocating retouching and painting into pictures? Were you not the one who harassed people for mixing painting into their photography?"

I answer, "Yes, George—but that was in black and white. In color there are things which no camera nor color emulsion can do. Until some genius equals the human retina with his color film, we must add by hand the color that is necessary to make color photographs natural looking."

Of course, you already know how it is done, George, but a few details of the process should not bore you.

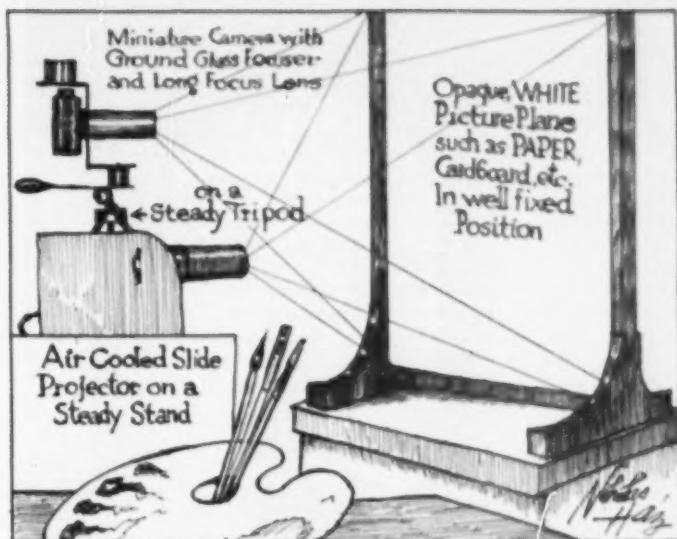
Project your slide upon a sheet of white paper, not too small. Keep your projector going while you paint in your corrections and additions. Rephotograph everything before you switch it off.

Naturally you should have an air-cooled projector that can be kept going, for hours if necessary, without burning your color slides.

To copy your corrected slides from sheets of paper at right angles will be impossible, because you will have to stand between your projector and the image. To beat this, you will need a long focus, perhaps even a telephoto, lens.

But if you wish to avoid the expense of such lenses and stick to your trusty





50mm, project upon some translucent surface such as ground glass, flashed opal glass, matte acetate or celluloid. Even ordinary tracing paper will do, if you don't mind a little grain. This can be copied from the reverse side of the screen.

When you paint your corrections on the ground glass and wish to throw your brushmarks out of focus, you may paint on the slick side of the glass—but you copy from the ground side, of course.

If you wish to save your corrections do not paint upon glass, because it will have to be cleaned after each picture. Work on matte acetate or celluloid sheets that can be saved. But to re-register your corrections for re-use will give you plenty of trouble. To keep projector and screen in fixed positions while you work will be your eternal problem.

And now you can go ahead and renovate, re-compose and re-color your slides. If you have some knowledge of drawing and can make a photograph, it is easy. But you must know your color.

Many persons think that the knowledge of color was born with them; they have no doubt about their expertness at it. Ask them, for instance, what is warm and what is cold (an important thing to know when you correct your pictures), and they will answer unhesitatingly and, as a rule, incorrectly. You see, George, misinformation about col-

or is as general in this world as is intolerance.

So before you correct your slides, you must learn color. But where will you learn it? Who can teach it to you?

This is a sad tale, for to my knowledge, there is no book nor article that tells the straight story about it. What the eye does to color projected upon the retina is vaguely mentioned as a psychological curiosity but how this in-

fluences painting and color photography is not found in print. There are some fine workers who know and use it, but they aren't teaching it. Why should they? They got it the hard way. Let others scramble for it; then they will value it more.

So, George, let us do something about it. I will write some lessons on the subject, and you will edit them for AMERICAN PHOTOGRAPHY. The lessons will describe and illustrate that amazing phenomenon: how the human retina reforms and reworks every color that falls upon it. Then we can describe what the picture maker is to do to rework his color shots to make them similar to what his eye would have seen had it been at the place of the camera lens.

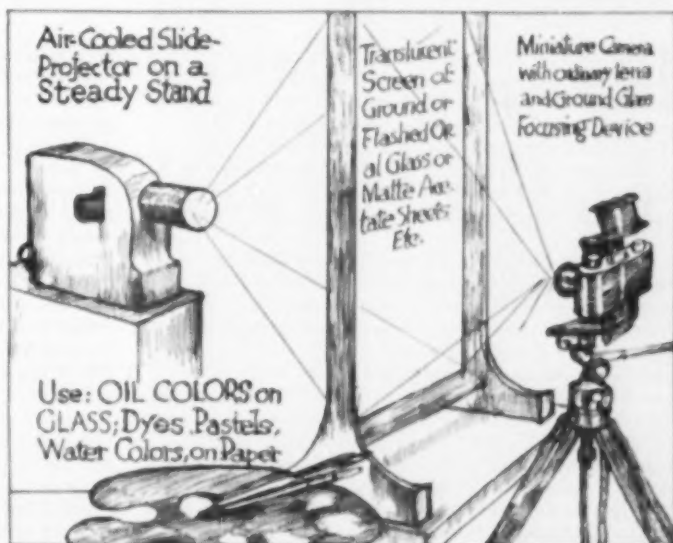
Then, George, we shall go into finer detail about color retouching. We will tell our readers how to retouch color prints—even how to color ordinary portrait photographs to avoid that brick-y look that is given by the ordinary "colorist." We must also include detailed instruction on the technical aspects of such corrections.

These articles in future issues will be "the first time ever" for this subject.

Sincerely yours

Nicholas HAZ

NICHOLAS HAZ





ARCHES OF HISTORY

H. A. Kharas

Considering Pictures

with L. Whitney and
Barbara Standish

LITTLE DID WE REALIZE, when we offered to comment on photographs made by readers of *AMERICAN PHOTOGRAPHY*, that we would receive so many. Pictures for comment have reached us from such far away places as India, New Zealand, and Australia. While we have been delighted at this enthusiastic response, we have found it difficult to handle all of them as promptly as we would have wished and to give each print the full consideration that we felt it deserved.

After several months of trying to comment on these pictures individually, we came to the conclusion that the only way to do justice to them was to devise a print commentary form that would allow us to express, in greater detail, our opinion on the more important points of subject, technique, and design. We now are using such a form, and many of our readers will have received copies of it with comments regarding their prints. To give other readers who have not yet submitted prints, but perhaps intend to do so in the future, an idea of how we evaluate pictures, we are reproducing a reduced copy of the print commentary form, and have filled it out giving our evaluation of the print "Hospitality" by Benjamin H. Hunt.

Readers sending us prints in the future are requested to:

1. Pack the prints securely so that they will not be damaged in the mail. Regular button-string or clasp type photographic mailing envelopes are ideal for this purpose and are very simple for us to re-use in returning the prints.
2. Realize that while there is no size limitation on the prints that may be sent us, it is easier for us to handle 8x10's or smaller. Please do not send more than three prints at any one time.
3. Enclose sufficient postage for the return of the prints, and also enclose a self-addressed and stamped envelope with first-class postage for our evaluation of the pictures.
4. Mail prints directly to us, at 20 Fairfield Street, Boston 16, Mass.
5. Remember that while we will use all care and precaution in handling prints, we cannot be responsible for any loss or damage.

We wish that it were possible for us to reproduce more of the prints that have been sent to us. Many of them, however, are of the rather casual snapshot variety and

would be of little interest to our readers, whereas others suffer from a lack of print quality and would not make good reproductions. There are still others that we would like to be able to reproduce, but cannot because of space limitations.

"ARCHES OF HISTORY" by H. A. Kharas of Bombay, India. The more we have studied this print, the more we have liked it and this is not to imply that our first reaction was at all unfavorable. There is a poetic feeling of airy spaciousness, solitude, and height from this very simple print. This is at least partially due to the luminosity of the lighting and the low line of hills in the distance.

The tonal organization is very well worth studying. There are actually only four tonal values represented, and, as is so often the case when great simplicity is encountered, the results are amazingly satisfactory. All too often photographers assume that an extended tonal scale is necessary to produce effective pictures, but while a print which contains a rich assortment of values ranging from black to white and with all shades of gray can be extremely satisfying, there is often great interest to be found in a restricted tonal scale.

From a design standpoint, the strongest feature of the picture is the very beautiful linear arrangement and space relationships. Notice how each space division of the arches and buttresses is varied with a nicety of proportion that

would be difficult to improve. If we were to draw an imaginary line right through the center of this print from left to right, we would notice a narrow band of gray at the left, next a somewhat wider band of very light tone, next a narrow band of light gray, then a still narrower band of darker gray, and so on across the print. A rhythmic spacing of this sort always constitutes good design.

There is a subtle element of repetition in the linear arrangement as the motif of the Moorish arches is repeated in varying sizes and proportions in both the large arches and the shapes of the buttresses below. Reserving the darkest tone in the print for the figure very effectively keys up the picture.

The very simple sky value is most satisfactory. All too often photographers believe that a sky tone must necessarily be deep in value to suggest blue sky or dramatic clouds. Mr. Kharas has utilized what appears to be a white sky. If the sky had been any deeper in tone his picture would have been much less effective.

It is difficult for us to suggest improvements. There are, however, a few minor points that should be mentioned. The model is very slightly slouched and possibly her pose could be a bit more graceful. There is a tonal merger between the sides of the arches and the hills in the distance. Both of these points, however, are of minor importance and do not greatly detract from the effectiveness of the picture.

HOSPITALITY

Benjamin H. Hunt

American Photographic Publishing Co.
401 10th Avenue South
ANN ARBOR, MICH.

NAME: BENJAMIN H. HUNT

NAME OF PRINT: HOSPITALITY

ARRANGEMENT AND DESIGN

Subject Interest	Value	Line	Form	Color
Interest	Value	Line	Form	Color
Interest	Value	Line	Form	Color

DESIGN ELEMENTS

Balance	Value	Line	Form	Color
Balance	Value	Line	Form	Color
Balance	Value	Line	Form	Color

COMPOSITION AND DESIGN

Arrangement of line	Value	Line	Form	Color
Arrangement of line	Value	Line	Form	Color
Arrangement of line	Value	Line	Form	Color

REMARKS: An excellent architectural picture. A somewhat darker base and a slightly deeper print would make a stronger and better keyed picture.

DATE: 10/10/34

ANALYST: Benjamin H. Hunt



NOTES AND NEWS

FILM FOR CLUB PROGRAMS

A motion picture entitled "Steichen and the Camera," admirably suited to camera club programs, is available. This picture is on 16mm sound film.

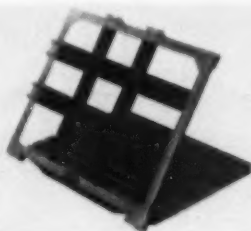
It shows Edward Steichen, the famous photographer, at work in his studio and illustrates his technique in connection with lighting, posing and photographing a model and ends with the selection of the final prints. It is said to be the only picture of its kind that has been made.

This film has been shown to many clubs throughout the United States during the past year. Reservations are now being accepted for future showing and will be filled in the order received, if possible.

Further information and available dates may be obtained from Mr. Donald Hendershot, 1627 So. Garvin St., Evansville, Indiana, mentioning AMERICAN PHOTOGRAPHY.

IMPROVED ALBERT EASELS

1 The ever popular Albert enlarging easels, now manufactured by the Radiant Specialty Corp., Chicago, under the Radiant trade name, are again available for immediate delivery.



Refinements and improvements, making operation much smoother and more accurate, have been incorporated into the Albert products. The new Radiant line consists of the "R10," "1114," and the "Automatic" for 8x10, 11x14, A 16x20 "Automatic" will also be made.

All easels will have adjustable margins and self-aligning border masks. A 2 1/4 x 3 3/4 negative focusing strip will be included free with every easel.

HUMIDITY CONTROL

2 If you are concerned with the problems caused by high humidity, you will receive beneficial information on the subject from a new bulletin issued by the Abbecon Supply Co. It is entitled, *A Few Facts About Dehumidification for Industry*.

NEW CLOUD FILTER

3 For those outdoor pictures taken on autumn hikes, Eastman Kodak has introduced a new Kodak Cloud Filter

READER'S SERVICE DEPARTMENT . . . Here is how you can obtain up-to-the-minute information on photographic supplies and equipment. New products announced by manufacturers are listed here, and on the page following, is a blank you can fill out and mail to AMERICAN PHOTOGRAPHY for more complete information. Use this service; there is no cost or obligation.

which will considerably extend the versatility of many lower-priced cameras.

As the name implies, this new glass filter for black and white photography is intended to make white clouds stand out against darkened blue skies. In a like manner, however, it will bring out white boats, sails, and other light-colored objects in marine scenes or against the sky and reduce blue aerial haze which tends to obscure distant details in landscape photography.

Available in three clamp-on sizes, intended to fit practically all inexpensive cameras, the Kodak Cloud Filter is a relatively deep yellow, contrast filter. It can be used even with fixed-focus box and other simple lens cameras for picture taking in bright sunlight without considering the filter factor in exposure.

ROLL KODACOLOR FOR BANTAM

Kodacolor film—Eastman Kodak Company's color film for roll-film cameras—is now obtainable in size 828 for Kodak Bantam and Kodak Pony 828 Cameras.

At present, only Kodacolor film, Daylight Type, will be supplied in this new size. Eight negatives can be made on each roll. Kodacolor prints made from these negatives will be 3 1/2 x 5 inches, including a quarter-inch border. Kodacolor enlargements from the film will be made in sizes up to a maximum of 5x7.

NEW DUAFLEX MODELS

4 Two new models of the popular Kodak Duaflex cameras have just been announced by Eastman Kodak.

The new cameras will be known as Kodak



Duaflex II cameras. They differ from previous models in general styling and addition of a metal band to the large brilliant viewfinder atop the camera. Added viewfinder clarity has also been assured through the

use of a first-surface mirror in the viewfinder system.

In all other respects the basic features of the new cameras will remain the same as in previous models. Delivery will begin immediately.

ILLUMINATOR FOR STEREO VIEWER

5 Manufacture of a newly developed View-Master light attachment that fastens to the front of the Stereoscope and floods the instrument with light at the



touch of a finger has been announced by Sawyer's Inc., Portland, Ore.

To achieve a completely diffused light and to avoid "hot spots," the illuminator is equipped with concave coated reflectors. Correct brilliancy is supplied by two standard low-cost flashlight batteries.

The illuminator can be simply and quickly attached to the Stereoscope by means of a screw and clamp device. The clamp fits around the Stereoscope and the screw tightly holds the two together.

SLIDE PROJECTOR CONVERSION

6 At no extra cost, the Three Dimension Company of Chicago now offers additional equipment with the TDC projectors, which formerly accommodated 2 1/4 x 2 1/4 slides, to make possible the projection of 2x2 slides as well.

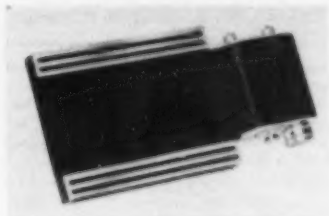
With all models and the professional "500" and "750" projectors, formerly called 2 1/4 x 2 1/4, the company is now adding a 2x2 slide carrier and the auxiliary condenser used (optionally) to concentrate maximum light on the small 2x2 slide.

Most users of the 2 1/4 x 2 1/4 would like to handle the 2x2 size. In like manner, many amateurs, formerly interested only in 2x2 slides, eventually add to their collection a

camera which uses the $2\frac{1}{2} \times 2\frac{1}{2}$ film. With one projector they can now handle both of these slide sizes.

ROLL FILM ADAPTER FOR 4x5

7 Big news to press camera owners is the latest version of the Adapt-A-Roll 620, roll film adapter for 4x5 press type cameras. The obvious savings in film



costs, especially when using color, is expected to make this item a popular one.

A product of Mar-Bar, Inc., the newest Adapt-A-Roll utilizes 620 size roll film of any type, black and white or color. Without altering the camera in any way, the units fit any 4x5 press type camera having a standard spring back. You use it exactly as you would a cut film holder or film pack adapter. It is precision machined to hold the film at the exact focal plane for clear, sharp negatives.

Of a compact size and light in weight, the roll film adapter is all metal and can take hard, steady use. Design features include an exposure counter that is both visible and audible; interchangeable dark slides, permitting the exposure of either $2\frac{1}{2} \times 3\frac{1}{4}$ or

$2\frac{1}{2} \times 2\frac{1}{2}$ negatives; easy loading similar to any roll film camera, even in daylight; and, since the Adapt-A-Roll slides in and out like a cut film holder, ground glass focusing and composing can still be used when desired.

The Adapt-A-Roll for $2\frac{1}{2} \times 3\frac{1}{4}$ cameras will still be available, and a model for $3\frac{1}{4} \times 4\frac{1}{4}$ press cameras will soon be on the market.

GEVAERT BOOKLETS

8 Three new six-page folders are being issued by the Gevaert Company of America Inc. These contain information, prices and other data on the use of their photoensitized materials.

The first folder, "Gevaert Velours Paper," describes their enlarging paper; how to handle it, how to process it, and the type of pictures for which it is most suitable. Prices and sizes are also listed.

The second folder, "Gevaert Films for the Professional and Amateur," offers a complete listing of all Gevaert sheet, roll and 8mm films. The films are listed with complete ASA speed ratings, sizes, and suggested uses for each type of film.

The third folder, "Gevaert Photographic Papers," enumerates all projection and contact papers available from Gevaert and mentions their best applications.

DEPTH OF FIELD SCALE

9 A table showing depth of field of Rollei 7.5 cm (3-inch) lenses is provided in a handy new pocket-size leaflet issued by the Burleigh Brooks Co. of New York City. Calculated for a .003-inch circle of confusion, the table shows depth of field at apertures from f:3.5 to f:22 and at lens settings from 2 feet 8 inches to infinity.

Also included in this new Rollei leaflet is flash information on the recently introduced synchronized Compur shutters. Copies are available free. For Rollei cameras marked in meters, a slip-over knob marked in feet and inches is available at small cost.

POWERFUL MOVIE SPEAKER

10 A recent addition to their line of precision cine products has been made by the Anspro Corporation of Chicago. It is a new portable power speaker that



more than triples the audience capacity of present Anspro 16mm Stylist and Compact projectors. By simply plugging the power speaker into either of these projectors, the number of viewers may be increased from 300 to as high as 1000. Thus it is possible to take advantage of the light-weight portability offered by either of the two projectors, plus increased utility for any sized audience.

Reader's Service Department

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1. The blank in the corner of this page is the right size to paste on a penny postcard or mail in an ordinary envelope. Write your request on it and mail to American Photography, 421 Fifth Avenue South, Minneapolis 15, Minnesota.
2. The columns of numbers and squares refer to the numbered paragraphs in the "Notes and News" section. To obtain information on any of these, merely check the corresponding number on this form.
3. The remainder of the form is for your use in requesting information on anything mentioned elsewhere in the magazine.
4. If you prefer to send in a general comment or a question not in reference to this issue of AMERICAN PHOTOGRAPHY, do not use this form. Send a separate letter to the Editor.
5. There is no limit to this service, but to expedite handling here, we ask that you request only that literature or information in which you have a real interest. Thank you.

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AMERICAN PHOTOGRAPHY, 421 Fifth Ave. South, Minneapolis 15, Minn. Please arrange to have information on the following items mentioned in your SEPTEMBER issue mailed to me at the address below.

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TO SEPTEMBER
"NOTES AND NEWS"

- ☐ 1. ☐ 6. ☐ 12.
☐ 2. ☐ 7. ☐ 13.
☐ 3. ☐ 8. ☐ 14.
☐ 4. ☐ 9. ☐ 15.
☐ 5. ☐ 10. ☐ 16.
☐ 11.

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90° GOERZ WIDE-ANGLE LENS

11 A new lens, the Rectagon f/6, is now available for all-purpose photography. A product of the C. P. Goerz American Optical Company of New York City, this new lens combines excellent definition, color correction and covers a field of 90 degrees.

The Rectagon is an unsymmetrical lens system, made originally for precision aerial mapping, requiring high resolution and no distortion over the entire field. The formula is such that the lens can be used from infinity focus down to 1:1, where the image equals the size of the object.

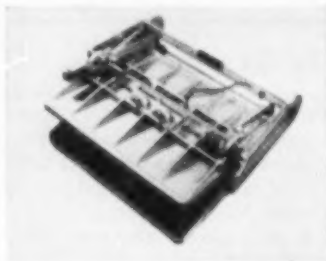
Although the Rectagon is rated at a speed of f/6, the elements are actually over-size to admit more light and give more illumination to the edges of the large field. The front and rear elements are almost twice the diameter of the largest effective aperture.

Unlike the usual wide-angle lenses, the Rectagon can be used at maximum aperture covering the full 90 degrees. When the negative is to be greatly enlarged, the lens should be stopped down to f/16, at which aperture the optimum average resolution is attained.

At present, a 3-inch focal length is available either in iris barrel or fitted to shutters. A 6-inch focal length, specially fitted for 9x9 aerial cameras, will be available soon.

COMMERCIAL DRY MOUNTING PRESS

12 Seal, Inc., of Shelton, Conn., manufacturers of a complete line of dry mounting equipment, have added a new large size press to their present line of three dry mounting presses.



Prints as large as 16x20 can be mounted in one operation in this new Commercial Model Fotoflat dry mounting press. It is open on three sides so that prints as large as 36x108 can be mounted in sections.

The Commercial Model Press is similar in construction and design to the Jumbo Model. However, the heating area of the Commercial Model Press is 60 per cent greater than the Jumbo Model and over 275 per cent greater than the standard 11x14 dry mounting presses.

The new Commercial Model Fotoflat dry mounting press is now available for immediate delivery on a ten day trial basis.

HEAVY-DUTY ELECTRONIC TIMER

13 Now on the market is General Electric's new compact electronic timer which provides automatic control of operation, limit, and sequence timing for all photographic purposes.

MOVIE TO SLIDE PROJECTOR

14 Designed by the Ampro Corporation of Chicago, a new, low cost, readily attached unit converts the Ampro "Premier 20" 16mm sound projector into an



efficient 750-1000 watt slide projector. Large or small audiences can readily view the clear 2x2 slides which it projects.

The new lightweight attachment makes this projector a dual purpose unit at a fraction of the cost of two projectors. Fitting over the lamp housing of the movie projector, it has a separate tilt platform which makes possible instant picture-on-screen adjustments.

Complete film protection is assured by the "Premier 20" blower system which cools the 750-1000 watt lamp.

LARGE TRAYS

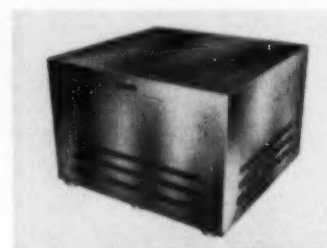
15 A new etching tray for general photographic use but particularly for the processing of murals or other large size prints is distributed by Henry P. Korn, New York City.

The etching trays are made of white translucent Plexiglas which withstands corrosion from chemicals used in photoengraving and photo offset lithography.

They are offered in three plate sizes: 20x24, 20x30 and 30x40.

WATER COOLER

16 Known as the "Midget with a Giant's Wallop," this new film processing water cooler measures just 12 inches in height and 17 inches in width and depth. Because of its compactness, it can be installed under tank, on shelf, in or out of darkness.



Designed for use with any existing tank, it has a capacity of 15 to 60 gallons of water per hour, with incoming water temperature at 85°F and outlet temperature at 68°F. Other units are available with capacities to 180 gallons.

Manufacturer is the Bar-Ray Products Inc., Brooklyn, N.Y.

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CARLSBAD CAVERNS. The Antarctic, Pitcairn Island, others. 8mm 16mm Home Movie Travels. Carlsbad Cavern sample color film \$1.50 specify 8mm 16mm. Catalogue 5c. "TEX" HELM, Dept. APS, Carlsbad, N.M.

MISONNE SOFT-SHARP SCREENS. No. 1 (1 1/4 inch aperture) at \$1.50. A few left. American Photographic Publishing Co., 421 5th Avenue So., Minneapolis.

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Had you noticed the "new look" of the AMERICAN PHOTOGRAPHY cover this month? That outward change is symbolic of the broad advance in our new editorial policy. Symbolic because the two type faces used, Garamond for the word AMERICAN and 20th Century for the word PHOTOGRAPHY, evidence how perfectly traditions of the past can be wedded with progressiveness in the present. So take advantage of this special trial subscription opportunity blank to follow the new AMERICAN PHOTOGRAPHY for the next six months. Determine for yourself the significance of this policy and why it will benefit every photographer.

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SALON JUDGES ARE NOT ALONE IN THEIR WOES

Judges at photographic salons are not the only ones who sometimes consider that they have a legitimate grievance against the world.

The *Western Stamp Collector* recently published an amusing account of an imaginary stamp exhibition and the woes of its judges by Henry M. Goodkind. The account is much too long to quote in full, but its flavor may be appreciated from the paragraphs we quote here by permission of the editor.

"An invitation is received from Bullpex to serve as a judge for their three day show in the Bristol Hotel at Peanuts, N.Y. Acceptance is made and a short letter of instructions from the chairman follows.

"We are ushered into the Superb Room of the Bristol Hotel to see the exhibitors, the collections, the frames, the glass, a few carpenters and workmen in one state of disorder and bedlam. However, we are handed a program and told that four or five exhibits will not arrive until the next day. The broad hint is made that one of them is the famed Begligoland collection, which we all no doubt have seen many times; and so can automatically qualify for a first prize.

"Inquiry is made of the Bullpex program committee if there are any special instructions. None, except that our attention should be called to frames 101 to 103. They belong to Mrs. Lizzie Sekreterian, who has faithfully kept the club minutes, attended every meeting and saw that the meeting room was always warmed for the last nine years. At last, she was prevailed upon to exhibit for the first time. An award, preferably a first would be appreciated. And, of course, thirty frames were taken by Mr. Bankvault, who, in addition donated three trophies.

The committee need show no concern. . . .

"It had now reached a late hour. Only a pitcher of ice water had been brought to us for our resuscitation. We judges were dead-tired and hungry. The press was hounding us for our decisions in order to meet their weekend stamp column deadlines. The old roller got up its steam. Within 30 minutes we bestowed the grand award, five trophies, 15 firsts, 10 seconds, and 27 third prizes.

"Two weeks after Bullpex, we attended the regular monthly meeting of our stamp club. We were greeted in the usual manner and at once plunged into our customary pre-meeting activities of exchanging stamps and stamping news. Then suddenly from a group of good friends, it burst upon us as a clap of thunder. Here was the question:

"How the blankety blank did you fellows at Bullpex decide upon those awards? Did you pull those numbers out of a hat?"

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FORBIDDEN CANYON

Weldon F. Heald

WHAT STORY *should a landscape tell?*

Weldon F. Heald

SCENERY SPEAKS FOR ITSELF. Nature is surprisingly photogenic without the aid of coyly-posed girls in shorts, or strong men in plaid shirts pointing to the obvious. If you don't believe it, take a look at Ansel Adams' latest book, *Yosemite and the High Sierra* (Houghton Mifflin, Boston, 1943). It is a fascinating collection of sixty-four compelling black and white photographs of rock, sky, snow, trees, waterfalls, meadows and forests. Only one shows a human being—and he is a distant shepherd!

Now, Adams is one of America's top landscape photographers. He has a knack of interpreting nature through a camera lens that few have equalled. Even stone, wood and dirt come to life in Adams' pictures. Moreover, he is one of the few professionals who consistently sell straight, unadulterated natural landscapes without a sign of human beings or their works anywhere in sight.

Brave pioneer, Adams.

For this is bucking the current—breaking a precedent of long standing. The accepted rule for photographers goes something like this: (1) human beings are the most interesting things in the world; therefore, (2) pictures, no matter what the subject, must include male and/or female human beings.

As a corollary, (3) the female is more interesting than the male; therefore one blonde in the foreground makes a better picture of the Grand

Canyon than (a) two men, and is infinitely superior to (b) no people at all.

You run across this human self admiration in photography all along the line. I am no Ansel Adams, but I photograph Western scenery and furnish the pictures to illustrate my articles and books. Over and over I find that it is the landscape with human trimmings that sells.

For instance, I recently did a story for a magazine on a particularly scenic national park. I was extremely proud of one of the pictures taken from a popular viewpoint with a sunshine and shadow panorama over rocky pinacles, forests and a cluster of lakes.

When the article was published I gaped in surprise: instead of my illustration the editors had secured another taken from the same spot. In the foreground, blotting out most of the view, was a nattily-uniformed ranger pointing out something to two smirking girls attired in the briefest and most unsuitable halters and shorts I have ever seen in a national park. Gone was the feeling of immensity and space; of the unutterable quiet and strength of natural things.

It seems to me that this widespread tendency to force two completely different pictorial themes into one photograph results in spoiling both. The combination is usually poor cheese-cake and inferior landscape. Each has its place, of course. Ann Blyth makes a mighty fine subject and so does



SIXTY LAKE BASIN (Figure 1)

Weldon F. Heald

Niagara Falls. But to combine these two disparate examples of nature's handiwork in one photograph only results in confusion. Such pictures lack direction and purpose. They lead to photographic anarchy. Perhaps the ultimate in this direction was reached in a "prize picture" exhibited recently: a nude standing in a prickly, uncomfortable-looking desert. What the photographer had in mind, we do not know, but uppermost among the observers' mixed emotions was sympathetic concern. Nudes and cactus don't mix — not happily, anyway.

For a picture is a visual short story. It should have unity, coherence, and a single point of view. It should say what it means simply, clearly, briefly — then, like an after-dinner speaker, sit down. All pictures, too, produce an emotional reaction. This is powerful if all pictorial elements are complementary and produce a single dramatic effect; weak and diffused if several widely-divergent elements fight each

other for notice. Photographers might well appropriate the first rule of the fiction writer: pick your story, then stick to it. Rigorously exclude extraneous matter which does not advance the story.

Perhaps we can illustrate this thesis graphically with two landscapes; one with a figure, the other without. Figure 1 was taken early in the morning

at Sixty Lake Basin, Sierra Nevada, California. Here, the eye is inevitably drawn first to the small lake in the foreground, but the fascinating loneliness of the high mountain country soon pervades and the somewhat eerie feeling I enjoyed standing there that morning is passed on to the viewer. If we were to introduce a human figure between the camera and the lake, the eye would immediately be stopped and the vast feeling of primeval isolation would never develop.

This of course is the main objection to figures in landscape foreground. They immediately shift attention by becoming centers of emphasis and when they are not part of the story the photographer hopes to tell, they are totally out of place. Introducing a human being to Figure 1 would be much like writing a story about Abraham Lincoln, then deciding to dump a biographical sketch of George Washington into the middle of it just to add more interest.

WELDON F. HEALD made his debut to our readers in the July issue with an article entitled: DON'T Be Afraid of the Scenery.

What Story Should a Landscape Tell?, the present article, is not so much a sequel to that first piece as it is an integral part of the author's philosophy. It should be read directly into whatever concept is left with you after the first visit with Heald. No revolution is suggested here, but it may offer encouragement to those who would throw off a few shackles and return afresh to individualism so vital to all progress.

The opposite side of this coin is illustrated by Figure 2, at the rim of California's Kings River Canyon. Here a human being tells the story. Cover the girl with your finger and the picture becomes empty and undistinguished. The very attitude of the unposed girl on the brink of the mile-deep canyon dramatizes its majesty. Although the breath-taking panorama is but vaguely indicated, the figure conveys the emotions of the beholder better than the same print would do without the human help.

The photographer of natural scenery has an infinite number of stories to tell. They deal with birth, life, decay and death; of moods, temperament, gaiety and gloom. Some of them can be as striking and dramatic as the latest news photos. But seldom is the natural landscape helped by forcibly introducing a human interest angle. Certainly, the fisherman in a running stream, climbers on a mountain cliff, a figure wending its way homeward through the snow, white sails against a rocky coast—these are all allowable

KINGS CANYON (Figure 2)



THE HIGH SIERRA (Figure 3)

Weldon F. Heald

Weldon F. Heald

and often desirable. But in general, the sweep, power and majesty of nature, from a blade of grass to Mount Everest, tells its story best without human intervention.

If the human figure is included it should be there to serve the scenery and not subordinate it. The large illustration of Forbidden Canyon, Utah, facing page 57, preaches this sermon more powerfully than any vocal arguments. The people *belong* in this scene because they add to the interpretation of the massive, towering canyon walls.

But the immensity of nature can be proved just as effectively without people or without even a foreground for that matter. My Figure 3, of the High Sierra on the California side, is a bold illustration of this thesis. Here we jump photographically into the very middle of space. The bigness of the scene carries the story without any help from man.

As I have said before: scenery speaks for itself!

I believe the first law of the landscape photographer should be: use human interest sparingly. Employ figures only to heighten the dramatic effect or when they aid in interpreting natural subjects. For as Adams writes in the introduction to his book, "... it is not important to portray people or their works in landscape; man in the contemplation of nature need not contemplate his external self."

NEW BOOKS

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BOOK REVIEWS

SPORTS PHOTOGRAPHY, Lee Wulff, A. S. Barnes and Co., 2nd printing, New York, 1950, 182 pages, \$3.00. This is the second printing of a very successful book on handling a camera to cover all sports. It is not only useful to photographers who wish to add to their skills in being able to cover additional types of material, it is also of considerable help to any sports enthusiast who wishes to have a more than routine record of the activities he enjoys.

It covers not only the usual hunting and fishing, but also skiing and winter sports in general, boating and water sports and all organized athletic events.

There are simply worded but excellent chapters on flash photography and on color photography, as well as a full explanation of many simple darkroom tricks that will add to picture effectiveness.

Mr. Wulff discusses the various types of films and filters as well as camera equipment in such terms that even a novice will be able to begin to duplicate some of the excellent illustrations that this book provides. Many of the devices used by Mr. Wulff are applicable to all photography.

There are 109 illustrations which amply indicate that Mr. Wulff is not merely talking.

PRINCETON IN SPRING, Camera Impressions by Samuel Chamberlain, Hastings House, N.Y., 1950, Unpaged, \$5.00. This is a magnificent collection of architectural photographs by Samuel Chamberlain who is well known in the photographic community and whose work has been purchased by museums in America, England and France. It continues a series which has covered New England, Virginia, Williamaburg and other themes.

Its value is not only to those who have associations with New Jersey, but to all those whose interest lies in the field of pictorial architectural photography. Mr. Chamberlain has selected points of view and framing which correlate with the architectural perspectives best suited to his subjects. Many of these illustrations could hang in salons. They are an example of how

far architectural photography may rise above the purely record print.

COMPLETE BOOK OF PRESS PHOTOGRAPHY, Joseph Costa, editor, International Press Photographers Association, Inc., New York, 1950, \$5.00. A collection of 30 articles written by authorities in their respective fields. It is the most complete coverage of press photography which has ever been compiled.

The topics cover not only all of the aspects of what is commonly thought of as newspaper photo-reportage, but also the mechanics of newsfilm and of television. The topics of interest to the average photographer, however, fill the bulk of the book and all of the other articles contain information which every working photographer needs to know. One chapter covers color transparencies and press work, others the use of flash and multiple flash, the legal aspects of press photography, how to sell pictures to newspapers and syndicates, print making for the engraver and a complete bibliography of press photography.

There are photographs reproduced on nearly every page, including some of the most famous ones which have ever been taken, together with their technical data.

This is a large format book and one which will be of help not only to the budding photographer but to those with a considerable experience in the field. We recommend it heartily to every photographer.

GLAMOUR GUIDE: How to Photograph Girls, Eugene Montgomery Hanson, American Photographic Publishing Co., Minneapolis, Minnesota, \$5.00. Mr. Hanson's book opens with the observation that the first roll of film exposed by any normal male is apt to include several pictures of girls. From this reasonable premise, he develops a system which will materially aid in securing attractive pictures. In addition, the book is copiously illustrated with pictures which prove that Mr. Hanson can carry out in practice the principles which he proclaims. Some of these will be familiar to AMERICAN PHOTOGRAPHY readers from the articles which

Mr. Hanson has published in previous issues of this magazine.

The book starts with making the most of snapshots. A chapter which will be of help even to the beginner. The succeeding chapters take the photographer gradually to the realm of more difficult pictures, including those using multiple flash and requiring the use of professional makeup. A final chapter discusses the problems of turning professional.

Between the first snapshots and the development of a professional technique, Mr. Hanson gives practical working advice on posing, writing, presenting expression and creating pictures that are not only attractive but salable. The many illustrations in the book will teach the reader almost as much as will a study of the text.

MASTERPIECES FROM AMERICAN PHOTOGRAPHY, Vol. III, American Photographic Publishing Co., Minneapolis, 82 pp., \$1.50. A new selection of the best from nearly 40 years of this publication.

It is divided into sections: children, water and boats, architecture, people, landscapes, still life, and a general section of unclassified pictures. The work of such well-known masters as Hugh Frith, José Ortiz-Echagüe, Leonard, Misonne, Alexander Keighley, Frank Fraprie and A. Audrey Bodine are included.

This is a fine little volume to add to your library or to purchase as a gift or as a camera club award.

FLASH TIPS

The speed with which a solenoid operates is partially dependent upon the amount of battery power put into it. So you should always remember to use at least as many batteries to make a picture as you did when checking the synchronization. If you are firing more than two lamps, or using an unusually long extension, it's best to add another battery to make sure the solenoid gets the full wallop it needs to work "in sync." Naturally, you'll check the batteries frequently to make sure they have the amperage to do their job.

Be careful about using open-flash when there is much general illumination on the scene. You are likely to get a bad ghost image from windows, lamps and other highlight areas. If you can't darken the area, stop your lens way down.

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Electron-Optics by Paul Hatschek

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Salons and Exhibitions

The following announcements are often based on communications from salons or their sponsors, sent to us before the entry blanks are available, and it frequently happens that important changes occur after the original announcement is published. Therefore, intending exhibitors should, if possible, secure entry blanks before sending prints. Announcement of an exhibition does not necessarily mean that it conforms to the rules of the Photographic Society of America, or that it will be listed in *The American Annual of Photography*.

10th "Focus" Jubilee Salon International Art Photography. Closing date August 21, 1950. Amsterdam, September. Entry fee \$1.00, limit four prints, six slides. Information from the Secretary, "Focus" Salon of Amsterdam, Dick Boer, Bloemendaal, the Netherlands.

34th Scottish Salon of Photography. Closing date August 26, 1950. October 7-21, the Art Galleries, Dundee. Classes: portraiture and life, landscape and general, technical, color prints, color transparencies, monochrome transparencies. Limit, four entries in each class. Entry fee \$1.00 for each class. Information from John M. Mungo, Mount Vernon, Warrim, Dundee, Scotland.

Third M.P.S. International Salon of Pictorial Photography. Entries close August 31, 1950. October 14-November 5. Limit four prints. PSA practices. Entry fee \$1.00. Information from R. N. Surendra, Mysore Photographic Society, No. 6, Curley Street, Bangalore-1, S. India.

Eleventh Swedish Master Competition and First Stockholm Salon. Entries close September 1, 1950. October. Limit, three prints. Entry fee \$1.00. Information from the Swedish Master Competition, Box 3221, Stockholm 3, Sweden.

Northwest Salon of Photography. Entries close September 1, 1950. Western Washington Fair, Puyallup, September 16-24. Four print limit. Entry fee \$1.00. PSA rules. Information from Western Washington Fair Association, Puyallup, Washington.

Fifteenth Annual Salon of Photography. Closing date, September 7, 1950. September 21-October 8, Art Museum, London, Ontario. Classes, monochrome and color. Limit not stated. Entry fee \$1.00 each class. Information from A. E. Adams, London Camera Club, 212 1/2 Dundas Street, London, Ontario.

14th Milwaukee Pictorialists Annual Salon. Closing date, September 14, 1950. September, Layton Art Gallery. Limit four prints, 4 slides. Stereo slides included. Entry fee \$1.00 each class, PSA practices. Information from Ray Missa, 1800 North Farwell Avenue, Milwaukee 2, Wisconsin.

Northwest Photographic Salon, Western Washington Fair, Puyallup, Washington. Closes Sept. 1. Four prints, \$1. Address as above.

International Zoo Photography Competition. Entries close September 15, 1950. October. Prints and color slides, no entry fees. Information from Chicago Zoological Park, Brookfield, Illinois.

36th International Salon de Photographie. Entries close September 15, 1950. October. Limit four prints. Entry fee \$1.00. Information from Secretario de la Sociedad Fotografica de Zaragoza, Plaza de Saa, 7, Bajos, Zaragoza, Spain.

7th New Zealand International Salon of Photography. Entries close September 18, 1950. October 21-November 15, Art Gallery, Christchurch. Limit four prints and four slides. Entry fee \$1.00. Information from R. J. Blackburn, P.O. Box 880, Christchurch, New Zealand.

3rd Annual Magic Empire Color Slide Exhibit. Entries close September 30, 1950. October 15-17, Philbrook Art Center. Limit four color slides. Entry fee \$1.00. PSA practices. Information from Joe E. Kennedy, 1029 Kennedy Building, Tulsa 3, Oklahoma.

11th International Photographic Salon of Japan. Closing date, September 30, 1950. October, Tokyo. Entry fee \$1.00. Limit four prints. Information from International Photographic Salon, The Asahi Shimbun, Yurakucho, Tokyo, Japan.

10th Annual Victoria Salon of Photography. Closing date, October 5, 1950. November 5-12, Empress Hotel. PSA practices, prints and color slides. Entry fee \$1.00 for each section. Information from Irvine Dawson, 680 Victoria Avenue, Victoria, B.C.

6th Mississippi Valley International Salon. Entries close October 25, 1950. November 5-20, City Art Museum. Monochrome, color print, color slide divisions. Entry fee \$1.00 for each division, limit 4 entries in one division. Information from Noel F. Delporte, 586 Stratford Avenue, St. Louis 5.

Sixth International Color and Nature Slide Exhibit. Columbus, Ohio. Closes Sept. 11. Four slides or transparencies for either class. \$1 entry fee for each. Nature Division, Miss Helen Schoedinger, 347 Kendal Place, Columbus, Ohio. Color Division, Mr. Fred Tietzel, Box 3016, University Station, Columbus, Ohio.

14th Milwaukee International Exhibit. First International Exhibition of Color Stereo Slides. Four prints, four color slides, four stereo color slides, \$1 each division. Closes Sept. 14. Information from Elmer J. Cusick, 1126 E. Pleasant St., Milwaukee 2, Wisconsin.

Second Annual Chicago Lighthouse Salon of Stereo Photography. 6 color slides, \$1. Closes Sept. 5. George W. Blaha, Secretary, Chicago Lighthouse for the Blind, 3323 West Germak Rd., Chicago 23, Ill.

25th Fotosalon, Fotoclub "Vooruit," Ghent, Belgium. Amateurs may enter four prints, \$1. Closes Sept. 1. Details from Jan Vermeulen, De Pintelaan, 102, Ghent, Belgium.

Conshohocken Camera Club Annual Exhibit. Entry fee \$1 for four prints, closes Nov. 15. Contact George W. Norcross, General Delivery, Conshohocken, Penna.

Eighth Open International Exhibition of Photography. Windlesham Camera Club. Entry fee 2 shillings, closing date, Sept. 23. Details from Hon. Secretary, Windlesham Camera Club, Hallgrove, Bagshot, Surrey, England.

Seventh Chicago International Color Slide Exhibit. Entry \$1 for four slides, P.S.A. rules. Closes October 18. Details from John S. Darling, 9321 So. Bishop St., Chicago 20.

Fourth Pasadena International Salon of Photography. Prints and 2 x 2 slides. \$1 entry fee for each section. P.S.A. rules. Closes Sept. 30. Details from Danny McKeever, Salon Chairman, 401 South Lake Ave., Pasadena 5, California.

25th Annual Salon of Photography. Houston, Texas. Closes Sept. 4. Four prints in any medium, on 16"x20" mounts, light color preferred. \$1. Miss Katherine Wray, Museum of Fine Arts, Houston 5, Texas.

Oklahoma International Salon. Oklahoma City. Closes Sept. 11. Four prints. \$1. Louise A. McPheeters, 1919 N. W. 20th St., Oklahoma City, Okla.

P.S.A. International Exhibit, Color, Motion Picture, Nature and Pictorial Divisions. Baltimore, Md. Closes Sept. 16. Four entries may be submitted in each division. Entry fee: \$2 for prints, \$1 for slides and transparencies. Fee for movie film based on total film entered. Ernest C. North, 6209 Frederick Rd., Baltimore 28, Maryland. Fee payable to J. Brookes Smith, treasurer.

Camera Club Slide Competition. Color Division, P.S.A. Entry fee, \$4 for P.S.A. clubs, \$6 for non-P.S.A. clubs. Contest months are October, December, February, April and June. Deadline for entries is the 25th of each month. Each club may enter 6 slides each month (but no more than 2 from any individual). Contest Director, Merle S. Ewell, 1422 W. 48th St., Los Angeles 62, Calif.

11th International Photographic Salon. Tokyo. Closes Sept. 30. Four prints, less than 8" in length, black and white or color, including lantern slides, \$1 (or its equivalent). The Asahi Shimbun, Yurakucho, Tokyo, Japan.

14th Salon of Photographic Art. Santiago, Chile. Closes Oct. 10. Two classes: black and white prints and color slides. Limit, four each. Entry fee \$1. Luis Lopez W., Club Fotografico de Chile, Hueraños 1223, Oficina 14, Santiago, Chile.

Seventh Chicago International Color Slide Exhibit. Closes Oct. 21. \$1 for 6 slides, standard mounts of 2x2, 2 1/4x2 1/4, and 3 1/4x4. Mixed size entries permissible. Russel Kriete, 4949 Byron St., Chicago 41, Ill.

GRIERSON'S

word
in
edgewise



Samuel Grierson, A.R.P.S.

AT LAST SOMETHING NEW and different in the way of a photographic exhibit is to be tried and tested. The event will occur in Milwaukee and will be known as the Six States Photographic Exhibition. Just why the project is limited to photographers residing in six states is something of a mystery, but it is a minor detail. Perhaps another year will find the exhibit more inclusive.

The exhibition is backed by the Milwaukee Art Institute, the Boston Store (of Milwaukee, I suppose) and the Milwaukee Photo Pictorialists. Ten prints or ten picture stories per photographer. Size of print or size and type of mount is of no consequence. Color prints may be submitted but no transparencies. So much for those details. As any reader can see they differ from the usual salon requirements and the difference is for the betterment of photography.

In a clearly worded prospectus the sponsors give four purposes for this exhibition. The four are worth reprinting. They are: (1) help re-establish standards of quality in photography; (2) enable the general public to see photography as a creative and communicative medium; (3) offer an annual opportunity for the creative photographer in this region to show his work; and (4) purchase fine photographs for the Milwaukee Art Institute's permanent collection.

A fine platform if I ever read one. I especially like the idea of giving some thought to the public, for the public is more or less ignored by too many salons. It is also good to learn that the exhibitor stands a very good chance of selling his work. That possibility is emphasized further in the prospectus wherein it states that up to 10 per cent of the accepted prints will be purchased by the Milwaukee Art Institute for its permanent collection. The rate of pay is to be \$25 a print or \$50 per picture story. The jury will recommend prints for purchase and the money for payment has been donated by the Boston Store. That store is also underwriting certain advance items.

The jury for this first effort is composed of John Morris, picture editor of the *Ladies Home Journal*, Arthur Seigel, free-lance photographer and designer, and Roy Stry-

ker, photographic mentor of Standard Oil, New Jersey. When these words see print it will be too late to urge readers in the area to submit and support. I wish I could so urge but now I can only hope that many have already done so. It seems to me that there is a crying need for exhibits of this type and it is my hope that other sponsors in other areas will take up the idea. I feel that the photographers in the six states are fortunate people indeed.

Though too late to submit it is not too late to visit and view. The show opens September 8 and closes September 30, and the address is the Milwaukee Art Institute, 772 North Jefferson St., Milwaukee, Wis. I wish I lived closer—I would haunt the place.

Vailsburg Club

On the evening of June 15, Edward C. Wilson, Robert Worth and I judged the annual show of the Vailsburg Camera Club in Newark, N.J. Joseph C. Barnett, president of the club, took us under his wing and proved to be a fine host. This judging took place at the annual dinner of the organization, but the fine food served at the Hickory Grill failed to mellow our critical faculties. I guess we were tough! We were asked to judge both black and white prints and color transparencies. A really fine collection of prints came before our eyes but I cannot say

the same for the transparencies! However, we judges were expected to select the best of the lot for awards and we did that.

I have often wondered if that is really a good thing to do. Selecting the best slide of a bad lot and awarding it a first place could easily give the maker the impression that he had arrived and was an excellent color man. Also, later on when he shows his poor slide to other photographers and tells them it is a first prize winner, what opinion will the others have of the judges inasmuch as they were not on hand to see the runners up!

However it was a jolly evening and a good time was had by all. A cheer can be given for the efforts made by the members of this club. They seem to be prolific workers and willing to try everything in the way of subject matter. In black and white their work is good and, because of their enthusiasm, I feel certain their work in color will reach a higher plane in due time.

Flowers in Color

Personally, I would not grieve if I never saw another color transparency picturing flowers. I assume that I will view such things from time to time, and such being the case I do hope that it will be my good fortune to view good ones, rather than the other kind. Kodak comes to the rescue with an excellent booklet full of sound advice for those who have the urge to photograph flowers in color. And the booklet is free!

AMERICAN PHOTOGRAPHY'S Reader's Service will see that you get a copy if you write.

The Albany Camera Club, Albany, N.Y., sent me a copy of their banquet program and annual report and I wish every one of my readers could see it. In booklet form, it contains 18 pages of reading matter. The overall size is about 7x9 inches.

The cover, front and back, is of glossy stock and presents 42 of the year's best pictures by members. The reproductions are good in every way and credit for producing the cover is given to the Lawyers' Camera

Exchange. The print of the year made by George W. Parker is to be seen on this cover as are prize winning prints by Dr. Robert E. Harris, Donald Guy Simmons, Irene M. Heffner, Arnold W. Wise, Robert Webb, and others whose names have not been furnished.

Inside one finds a listing of officers for both the past year and the year to come, a complete story by Joseph A. Kretschmer reviewing all programs of the year, a report on P.S.A. competitions by Don Simmons, and another on the Hudson-Mohawk contest by Irene M. Heffner. Bonnie Wood writes on the color activities, while Kenneth G. Haba reports on the educational program. Eva Gardner tells of the social doings, while Herman S. Levy, Arnold W. Wise, and Murray R. Nathan report, in turn, on the bulletin, publicity, and membership. George W. Parker, retiring president, concludes with a readable and lively report. The remaining pages are given over to the listing of the membership. A perfect deal I would say, though I do wish mention had been made of each photographer whose picture was used on the cover—that is a thought for next year!

Pictorial Chicago

Word reaches me that the clubs in the Chicago area have gathered together a set of 100 slides for circulation under the general title of "Pictorial Chicago." A grand idea that clubs and councils in other cities would do well to follow. Such a project not only publicizes a city but it is also an incentive to camera enthusiasts in an area. It does something more too! It emphasizes the fact that a city can be as photogenic as an unshaven man, an unclothed woman, or glassware on the tabletop.

Charles Abel, long associated and identified with the Photographers' Association of America, severed his connection with that worthy group some months ago. At the same old stand, 519 Caxton Building, Cleveland 15, Ohio, he is now busily engaged in publishing the *Professional Photographer*. The sheet is not a new venture but it has been rejuvenated and made into a really lively publication. Mr. Abel is always glad to hear from his old friends or have them drop in. When passing through Cleveland stop over and say "hello."

Talbot Biography

In a very roundabout fashion—from England to Rochester, N.Y., to me—comes the name of Harold White, and a few pleasant memories result. White hails from England, by the way, and from a news item sent out by the George Eastman House I learn that he is writing the biography of William Henry Fox Talbot, father of modern photography. This is good news because when Harold White, who is no mean photographer himself, takes his pen in hand one is assured of readable and exciting copy.

Some few years ago before the magazine *Photographic Art* hit the dust, I remember an interesting contribution by him in that sheet entitled "Onions and Other Things" in which, in a few pointed paragraphs he gave out on salon hangings, and gave out well. As a matter of fact we all gave out pretty well on that sheet—after a time the money gave out too!

But it was fun while it lasted. We said what we had to say and pulled no punches and the readers seemed to like it. And by "we" I refer to B. Vincent Abbott, Will Rapport, Igor K. Watson, Don Bennett, Alvin W. Prasse, Alex Scheer, and me of this country, foreign correspondents John P. Delaney (Great Britain) and Hugo Kalmer (South America), plus any number of special contributors of which White was one. Regret I cannot name a business manager—that was the vacant chair and that chair should not have been vacant.

Eastman House

Inasmuch as the foregoing nostalgic item resulted from reading news concerning the George Eastman House, Rochester, N.Y., let me brush my tears away and give praise to that institution. Every photographer could do well to raise his hat and face in the direction of Rochester each evening at sunset in due respect for what goes on there. Since its opening in November, 1949, it has offered a series of exhibits well worth the attention of anyone with even the slightest interest in photography.

These exhibits have been varied and have not tended to promote or emphasize any one school of thought nor one type of photography. To mention but a few, there was a Modern Exhibition not so far back. A collection of 600 Civil War photos was hung sometime after. The New York Press Photographers Exhibit was transferred to their walls after its opening in New York City. Lately the exciting Documentary Photography for Industry was hung, creating a great deal of comment and critical admiration. Beaumont Newhall holds the position of curator and is doing a swell job.

Besides these special events the Eastman House contains many items of historical interest. It has permanent collections of worth. A working library is available to the research worker.

The building is the old George Eastman homestead and doubtless he often sat in the very rooms, shoes off and slippers on, thinking of new ways in photography. A truly remarkable place and one that every photographer should visit at least once in his lifetime. The street address is 900 East Ave., Rochester.

More Fun!

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SUGGESTIONS for PHOTOFLASH

This may seem elementary, but a surprising number of photographers will carelessly try to force a used flash-lamp out of the socket. They often end up with cut fingers and a broken base jammed in the socket because the glass has been weakened by the combustion inside it. The best way to remove a broken base is to force a cork over the protruding sharp ends as a grip. But take it easy removing lamps and you can avoid this problem.

Don't waste film and the opportunity for a good picture by gambling with a defective flashlamp. The blue spot on top of every Superflash lamp is your assurance that the bulb is in good condition and will fire properly. If that spot turns pink the bulb has been damaged in some way and may mis-fire. It might work, but why take chances?

Those clear, sparkling days of spring and early summer look like the photographers' delight, but can easily foul up your pictures. For that bright sun in a cloudless sky acts like a single spotlight and gives you terrific extremes of contrast on your subject—washed out highlights and deep shadows devoid of detail.

One remedy is a sheet or piece of white cardboard to reflect some diffused sunlight into the shadow areas of your subject. Trouble is, your subject will usually be chasing the neighbor's cat, eating lunch, or taking a nap by the time you're set up to make the picture. If it's still there, your rigged-up reflector will probably cause it to freeze up, run, squint, or look annoyed.

A better idea is to fill in the deep shadow areas with a flashbulb. Your subject may think it daffy to use a flashbulb with all that sunlight pouring down, but the results justify it. The flash brings out detail in the shadow areas, enables you to use the sun for side or back-lighting, and generally gives you more freedom in composing.

Press photographers almost always use flash for outdoor pictures for those

reasons. In Spain, for some reason, they don't: in one set of photos of Franco's daughter's recent wedding the father and the bride were almost unrecognizable because of deeply-shadowed eye-sockets, chins, and cheekbones.

To calculate synchro-sunlight exposures, take a reading of the sunlit areas, and set your aperture and shutter speed as usual. Your flash-table, which if you're clever, will be pasted on the back of your reflector, will show how far your flashbulb should be from the subject for this exposure. (You just divide the guide number by the aperture.) Whatever the distance is, set the flash twice as far from the subject.

If you can't put the flash that far back, you can cut down the light output with two thicknesses of your hand-

kerchief over the reflector, or by removing the reflector from the flash unit. The proper distance for the flash will then have to be determined by trial and error. It will, of course, depend partly on what contrast ratio you prefer between main light and fill.

Any camera-owner, except the sloppy snap-shooter who is content to pose Aunt Minnie in a print dress against a rosebush, can get prize-winning pictures with synchro-flash—even with the simplest flash-camera. Study your sunlight: get your subject in a position where he or she won't squint and where the sun does something for the composition, shade your lens, slip in a flashbulb, and click. You'll be a synchro-sun man for life.

—Courtesy, Sylvania Electric Products, Inc.

A suggestion for removing

BICHROMATE STAINS

John J. Colwell

Recently when I finished processing two rolls of 35mm Dufaycolor films by reversal, I was unpleasantly surprised to find every transparency veiled with an ugly yellow stain deposited by a faulty bichromate bleach bath. In attempting to remove the stain, I tried everything from peroxide to laundry bleach on a small section of one of the films with fatal consequences.

About the time I was ready to admit that one film company was right when it stated in its literature a bichromate stain was permanent, I found a formula in the Kodak Reference Handbook recommended for removing oxidation stains from negatives. Furthermore, the Gevaert company listed the identical formula as a remedy for dichroic fog. Because dichroic fog was similar (at least in appearance) to the stain on my transparencies, I decided to try the formula.

Equal parts of solutions B were mixed with A. The films were bleached in this bath for two or three minutes and then washed in running water for 3 minutes until no more pink stain was discharged. They were cleared of the permanganate stain in a bath of $\frac{1}{4}$ ounce of sodium bisulfite in 25 ounces of water.

After a brief wash the film strip was exposed to the light of a 100 watt bulb and redeveloped in D-72 (do not use fine grain film developers). Rinsed in water, the films were hardened for ten minutes in a bath of one tablespoon each of sodium bisulfite and chrome alum dissolved in 16 ounces of water. Finally, the films were washed for 15

Solution A	
Water	32 ounces
Potassium Permanganate	75 grains
Solution B	
Water to	32 ounces
Sodium Chloride	
(Table Salt)	2½ ounces
Sulfuric Acid	
(Concentrated)	½ ounce
Caution: Acid must always be added to water. Never add water to the acid, as considerable heat is generated, and the hot acid may splatter.	

minutes and dried. All stain had been removed and the transparencies were clear and sparkling.

Although I would not recommend this formula as a complete cure-all, any amateur who has Dufaycolor transparencies or black and white motion picture films stained by a bichromate bleach may find it worthwhile to investigate this stain remover.

EDITORIAL BRIEFS

ANNOUNCEMENTS are out for the annual P.S.A. convention in Baltimore this October. There will be a valuable and interesting program, including our own L. Whitney Standish conducting a session on "How to Compose Photographs for Omph."

The announcement we received seems to have been composed by someone with a hearty appetite. The description of the food available in Baltimore is enough in itself to justify the trip.

The American Society of Photographic Art, a group of photographers specializing in the various control processes, will have an exhibition at the Smithsonian Institution in Washington from August 1 through September 29. This should be worth a trip into the city for those residing near the eastern seaboard.

Mr. Harry B. Shaw, of the A.S.P.A., has promised that our readers will have the opportunity to see examples of this work reproduced in our pages.

A traveling exhibition will be made up following the exhibition at the Smithsonian, and others throughout the country will have an opportunity to view the show.

Another, and continuing, show is the Colorama which has been installed by Eastman Kodak in Grand Central Station in New York City.

This is an enormous color transparency, one of those things which "can't be done" yet has been done by the Kodak technicians.

At this writing, the display is from an Ektacolor original by Valentino Satta (see his telegram on an earlier page of this issue).

In addition to the Colorama, Kodak has a service booth which will answer all the photographic questions propounded by the millions of travellers who pass through Grand Central Station. A valuable service and a remarkable display that is characteristic of Kodak.

The transparency is 18 feet high and 60 feet long and a mile of cold-cathode tubing produces 61,000 watts of light behind it. The 8x10 color negative was projected onto strips of transparency material 19½ inches wide and 18 feet long and these were taped together to form the panel.

As if this were no trouble at all to the Kodak labs, present plans are to change the transparency every week or two in the future.

Every color worker who has ever experienced difficulty in making either transparencies or prints should see this display and realize the potentials of his materials.

We are looking forward to the comments from our readers on this issue of AMERICAN PHOTOGRAPHY. We believe it to be a long first step toward attaining the ideals we have for the magazine.

Responses are still coming in from

FIFTY YEARS AGO

"Without true values a photograph is worthless, and true values cannot be got without sufficient exposure."

"There can be no question but that some of the professional photographers in our country do excellent work, but it is no less true that some of them, even of those whose names are household words, turn out some that is very bad, and not a little of the belittling of photography that is so common is due to the fact that some of the journals, particularly of those that cater especially to the professional, reproduce, for no apparent reason but the popularity of their authors, photographs that they might well be ashamed of; photographs purporting to be portraits, but that look more like lay figures contorted into the most grotesque shapes, and drapery arranged in ways that it could never naturally fall."

"While it is true that nature is not art, it is equally true that the more nature is departed from the less artistic will be the picture."

"It cannot be too frequently stated that, for pictorial purposes, the most important feature of the lens is its focal length, which should never be less than once and a half the longest way of the plate."

"At a recent meeting of the Royal Photographic Society several new lenses by Voigtlaender were exhibited with apertures as large as f/2.3, about six or eight times as rapid as most of the lenses in even the better classes of hand cameras . . . Surely with such lenses there should never be a complaint of under exposure."

From—"The American Amateur Photographer," September, 1900.

the Readers Survey blanks; many from South America and Europe are in each mail. There was a gratifying unanimity about them; and we are retaining the old features which deserved popularity and adding newer ones which both appeal to our readers and satisfy the editors as to their merits.

In our October issue, L. W. Brownell will return with an article on nature photography, to be followed by similar articles several times each year; there will be a long feature article on the work of Kathleen and Vladimir Telberg and their expressive interpretation of life through multiple negative composition; Cecil B. Atwater will return to our pages with a second article, this time on the salon judge; and there will be many other interesting features in addition to our regular columnists.

This September issue will be off the presses just in time for the other big convention of the year, the Photographers' Association of America gathering in Chicago. This convention is the best opportunity to see what the manufacturers have to offer in new goods for the coming year and to participate in the lecture-demonstration sessions which make it a school as well as a get-together.

We have been concerned for a number of years over the fly-by-night and fraudulent photographers who make life miserable for the established studio-owner. The P.A.A. is one of the few organizations which is actively combating the house-to-house "kidnapper" and the other dubious members of the photographic community.

The P.A.A. provides a number of genuine services and every professional should belong.

Highlight, the monthly journal of the Christchurch Photographic Society, London, Eng., offers a number of improved definitions for photographic terms:

Bellows: This is what the photographer does when someone trips over his tripod.

Reflex Camera: One with a mirror arranged at an angle of 45 degrees so the user can peer through keyholes without any personal risk.

Refresher Book List

to help smooth off rough edges . . . and make room for improvements

PICTORIAL COMPOSITION IN PHOTOGRAPHY



by ARTHUR HAMMOND

If the scenes you see through the groundglass just don't frame up right when you make the print, it's time to review the principles of pictorial composition with a man who has mastered both the subject AND the method of passing that information on to his fellow photographers. When you follow Arthur Hammond's analysis of fine illustrations (both his own and others) you will re-find the important keys that make the difference in your prints.

\$3.50

CHILDREN before my CAMERA



by ADOLPH MORATH

Everyone, including the experienced photographer specializing in child portraiture, at one time or another is ready to give up child assignments for peaceful landscapes. That is the time to turn again to Adolph Morath for guidance back to the basic principles that make for successful child pictures. Here is complete coverage of the subject with full illustrations plus seating and lighting diagrams. 277 pages, easy to read.

\$5.00

TOWARD BETTER PHOTOGRAPHY



by VINCENT MCGARRETT


When technique seems to be a bit rusty, even the old-hands can benefit from the tips offered to the progressing amateur. The subject of photography is covered with concise thoroughness from the selection of cameras through trouble-shooting on an advanced level. A good gift for the beginner; a valuable reference for the experienced worker. In both cases it concentrates attention on the fundamentals that should never be forgotten.

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